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ABSTRACT

Intended as a teacher reference tool, this handbook is designed to support and enhance a variety of fourth grade communication arts-reading programs. The first part of the handbook contains sections that define and describe each of the components required in preparing a comprehensive communication arts reading program. Specific sections provide the following: (1) a general outline for a communication arts reading lesson, (2) a newspaper lesson, (3) strategies for assessing personalized/individualized instruction, (4) ways to use sustained silent reading and oral reading, (5) suggestions for meshing test-taking skills with instruction, (6) ways to incorporate reading into the content areas, and (7) discussions of the classroom environment, parents as partners, homework, recordkeeping, projects, and writing. The second part of the handbook contains thematic units and daily lessons that illustrate the interrelationship of listening, speaking, reading, and writing. Appendixes A through V provide additional activities and copies of assessment instruments. (FL)

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WILKINS GATES

to
Learning

Communication Arts *School Year Handbook (1983-84)*

Grade 4

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FOREWORD

The essence of a good reading program is providing a saturation of reading and reading-related activities in a variety of ways throughout the school day and --hopefully--extending beyond.

Thus, a typical day for the GATES student includes some time spent in working with small groups or individuals on reading needs as identified on the CAT, DRP, and other measures, both standard and teacher-prepared. Teachers must work closely with students and offer opportunities for conferencing.

Time is also allocated daily to uninterrupted reading of books of the student's choice. Durkin (1977) and Allington (1977, 1980) both conducted studies on poor readers (the children who would most likely become holdovers in Grade 4) and found that these students actually do very little uninterrupted, extended reading. They are rarely given the opportunity to read large chunks of material; instead their time is more often spent in completing workbook exercises with minimal prior instruction.

Another large segment of the Communication Arts day is spent with the whole class or a large group of students. A piece of literature or a selection from the content areas is read for overall comprehension and discussion with follow up activities in all areas: further reading activities, oral and written discourse, projects and enrichment activities. Students are encouraged to listen and to discuss, to role play, to engage in dramatics and in choral speaking. They also write daily, keep journals, express their opinions and feelings, and write letters, messages and reports. They work in small groups on special interest projects which require them to think, to plan, to seek information, and to read and to write in a field of interest to them. In short, their language arts program involves all aspects of communication.

To avoid a kaleidoscopic approach in the selection of materials which would cause students to leap from subject to unrelated subject, the use of a theme-oriented approach to reading is effective.

Much of value can result by organizing instruction in topical or thematic units, so that students repeatedly use a similar core of concepts and vocabulary terms in reading, writing, and speaking over a period of weeks. In so approaching instructional planning, the basic thematic ideas serve, in effect, as advance organizers for the instructional activity that is to follow.*

*James R. Squire, Instructional Focus and The Teaching of Writing. (Columbus, Ohio: Ginn & Co., 1981).

The themes form a widening circle of interest: From self to family to friends to neighborhood to the world outside to the world of imagination. Literature, content area reading, writing, oral activities, projects, and trips all relate to each of the themes.

The kind of reading program endorsed by Language Arts, an NCTE publication is one in which:

- You, the professional are in control - not an array of commercial materials.
- Students read a variety of materials - letters from pen pals, menus, trade books, signs - for a range of purposes.
- Daily opportunities to hear good books read aloud and choose good books to read silently are central.
- Teachers encourage reading throughout the day, recognizing and supporting the student's many reading teachers: parents, peers, librarians, siblings, television, and other school personnel.
- All readers - even poor readers - learn to read by much actual reading.

Charlotte Frank

Charlotte Frank
Executive Director

ACKNOWLEDGMENTS

The handbook, GATES TO LEARNING COMMUNICATION ARTS, Grade 4, was developed to assist teachers of Communication Arts-Reading for the Promotional GATES classes. It was prepared as a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director, through the Office of Curriculum Development and Support, Morris Freedman, Director.

Steven Tribus, Director (Interim Acting) of the Communication Arts Unit, organized and supervised the project and was directly involved in the preparation of this handbook.

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INTRODUCTION

A study of reading undertaken by the United States Office of Education identified as a most important factor in a successful reading program the amount of time spent on reading--time on task.

We must ask ourselves, however, "what kind of time?" Uninterrupted hours spent on workbook exercises, drills, or reading of isolated fragmented materials will not provide either a desire to read or a background of knowledge and experience which serves as the basis for all reading. It is the quality of instruction which is the determining factor in the effectiveness of engaged time or time on task.

Without frequent variation, the student may lapse easily into boredom and frustration. The day should be as interesting and motivating as possible for the students.

Clearly students in a holdover class are subject to very special pressures and may be suffering from embarrassment, resentment, and humiliation. Overcoming their natural reluctance puts a responsibility on the school and the teacher to provide an engaging, hopeful, and attractive environment.

Certainly a major consideration is to provide an environment which differs from that in which the student has already failed. The National Council of Teachers of English official elementary publication, Language Arts, asks:

Do the following charges leveled by former students apply to the reading program in your classroom: 1) it is regimented to the point of depriving students of making choices; 2) it is artificial, often little more than collections of decoding; 3) it inflicts fear and embarrassment, such as through forced oral reading before a group; 4) it places a premium on facts; and 5) it serves basal readers as though they are a balanced, complete and healthful diet, guaranteed to produce longevity as readers? Can you say that you provide children with memorable reading experiences which contribute to enthusiasm for reading?

The trend toward pulling students out of the language arts class for reading instruction has slowed down. Authorities in the field, basing their advice on experience and research, advocate instead a program which integrates all the strands of the language arts: reading, literature, listening, speaking, and writing. The underlying principle is to encourage students to explore, gather information, think, and come to conclusions.

The purpose of this manual is to outline a program which combines all the aspects of Communication Arts and utilizes them as tools to improve reading.

HOW TO USE THIS BOOK

This GATES TO LEARNING handbook is intended as a teacher's reference tool, to support and enhance whatever Communication Arts-Reading program has been adopted in your school or district.

Advance preparation on the part of the teacher will accomplish more than the obvious purposes of maximizing time and facilitating instruction. This evidence of teacher concern is a model for student behavior and a nonverbal communication that the teacher considers this work so important that he or she has given time and thought to furthering the reading futures of the youngsters in the program.

Part I includes sections which define and describe each of the components required in preparation for a comprehensive Communication Arts-Reading program.

Methods and materials recommended in this Handbook have been selected for their appropriateness to the needs and interests of students at this age and level of achievement. Teachers may, of course, adapt these methods and materials and select others that more specifically meet the needs and interests of the students in their respective classes.

An outline with suggested sequence and time frames of a 120-minute lesson appears at the beginning of this Handbook.

Assessment for Personalized/Individualized Instruction describes strategies for maintaining an ongoing program of evaluation or monitoring that will supplement standardized test results and provide information for instructional decisions.

Meshing Test-Taking Skills views such skills as an integral part of daily experience, rather than a subject for isolated practice. Classroom Environment is, likewise, presented from the perspective of physical, instructional and organizational designs that facilitate individualization and a nurturing environment.

Teacher-parent communication is discussed in Parents as Partners. Communication with staff, including personnel in a child's present and future schools, is described in Recordkeeping.

In Part I, the teacher will also find separate sections detailing the purposes and protocols of each of the components of the daily lesson. Appendices provide samples of resource materials to be used. Careful study of Part I will be requisite to the teacher's effective planning for actual instruction, as well as for the use of the lessons that follow.

These include sections entitled Personalized/Individualized Instruction, Whole-Class Reading Literature Lesson, Sustained Silent Reading, Oral Reading, Writing, and Projects. All of these relate to direct instructional components of the daily program. In each area the lessons are developmental and multi-modal in character. These components, separately and in combination, are included to insure that each student experiences all of the language arts: listening, speaking, reading and writing on a daily basis.

This concept is developed in depth and detail in Part II: Uniform Daily Lessons and Thematic Units. The 120-minute period presents a unique opportunity to incorporate a variety of approaches to all Communication Arts, including but not limited to the most visible aspect, reading.

Uniform Daily Lessons provide for a complete Communication Arts-Reading program which includes lessons in all component areas described in Part I. Thematic Units translates the concepts embodied in the Whole-Class Literature Lesson section into actual lessons related to a broader theme.

An Observer and Self-Evaluation Checklist, with which the teacher evaluates all aspects of the Communication Arts-Reading period is included in the manual.

Finally, an all-important review by the teachers themselves is requested in the Teacher Evaluation section. A form is included for comments and criticisms, both of which are eagerly requested and awaited.

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PART I: A COMPREHENSIVE PROGRAM

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General Outline for a Communication Arts Reading Class
(120 Minutes)

1. DO NOW

A. Journal Writing

(5 minutes)

Write (as you read in SSR) but keep eyes on class and encourage those who stop to continue. Check off in record book that entries have been made to give credit, but do not read the students' journals.

B. Daily Newspaper Activity

(10 minutes)

Introduce children to newspaper through feature articles (e.g., horoscopes, "Dear Abby," Inquiring Photographer).

Read and discuss articles. Then move on to news, beginning with local news, human interest stories, sports.

Continue with national and international news, even if reading is limited to headline and lead.

Examine pictures, ads, TV and movie reviews.

2. WHOLE-CLASS (OR LARGE-GROUP) INTEGRATED LITERATURE LESSON

(35 minutes)

(To be used at least 2-3 days per week)

Discussion before reading to motivate or familiarize students with background concepts needed to understand the selection.

Reading of the selection.

Questions to make sure students understand the contents, new words.

Discussion and reactions.

Suggested Follow-Ups

Role-play the story; or

Dramatize, using author's dialogue or student-improvised dialogue; or

Have students use theme of reading selection as springboard for their own writing; or

Have students offer alternative endings (oral or written).

- OR -

3. CONTENT AREA READING (Alternative to 2) (35 minutes)

(To be used at least 2-3 days per week)

Use materials such as: biographies of people in the sciences, history, or the arts; interesting selections from textbooks, newspapers and magazines.

Begin with discussion based on a situation, event, experience, with which students have some familiarity. Reinforce by pictures, etc.

Discuss before reading to orient students to concepts and any new vocabulary.

Read passage, with directed questions.

Discuss to insure comprehension.

Have students describe, or write, a brief summary of an experience related to the selection.

Use dramatization, role-playing, pantomime, if material lends itself to those treatments.

4. PERSONALIZED/INDIVIDUALIZED INSTRUCTION PROGRAM (20 minutes)

(To be used 2-3 days per week)

Give individual or small group instructions based upon diagnosed needs.

and/or

5. SUSTAINED SILENT READING (15-25 minutes)

(To be used 2-3 days per week)

Have students read books of their own choice, or magazines.

6. WRITING

(25 minutes)

(To be used at least 2 times per week)

Students tell about and then write about an experience related to the selection.

OR

7. PROJECTS

(25 minutes)

(To be used at least 2 times per week)

Students work individually, or in small groups, on self-selected projects, generally tied to a theme; e.g., neighborhoods, personal hobbies or interests, careers, family and friends.

Project work will give opportunities for developing thinking processes, problem-solving, interviewing, classifying and organizing techniques.

All of the components of the Communication Arts will come into play.

8. ORAL READING

(10-15 minutes)

(At least 2 times per week)

(By the teacher, or occasionally using recordings)

Read aloud a narrative episode, short story, myth or fairy tale, narrative poem or light verse.

Reading for purpose of student enjoyment and for development of language awareness.

Oral reading material should be on the frustration level to expand comprehension of content.

9. HOMEWORK

Daily Assignments.

10. PREVIEW

Share briefly with the students the plans for the next day's lesson, or for the coming week.

Writing

"The thinking process and skills elements that reading has in common with the other language arts need to be recognized. These common elements provide the many ways in which learning in all the language art mediums can contribute to and re-enforce learning in these related areas."

Nila Banton Smith*

To improve both reading and writing, establish routines to provide for writing regularly--every day if possible. Motivate the student to use writing as a means of expressing and communicating experiences (real and vicarious), feelings and ideas--in daily journals, regular messages and letters, personal narratives, and responses to the content of what is read.

The teacher must be alert to student concerns and set up short non-threatening writing activities: "Write how you felt about the game." "Why did the fight start?" "What do you like to do in the snow?" "Why were you late?" "Why was the party cancelled?" "What happened?" "Let's write a letter complaining about... explaining."

A class mailbox or a class gripe box can be the first step to establishing pen pals--with the GATES class across the hall.

Reading should be used as a springboard for writing, with the students reacting to the literature or the content area material. They can interpret it in the light of their experiences and respond to the author's ideas and feelings by offering their own, in agreement or disagreement.

Just as the focus of student reading should be primarily on meaning, so too should the focus of student writing be on content and meaning. Beginning writers should be encouraged to concentrate on saying what they want to say before worrying about being "correct." The concern with conventions and mechanics should come later. Then, with the aid of such tools as checklists, dictionaries, and thesauri, students can be slowly taught to help edit and proofread one another's work.

Writing appears in a number of places in the plan for the 120-minute Communication Arts-Reading period. In each place, the purpose, and therefore the instructional design, are different. For example, journal writing calls for preparation and follow-up different from that needed for writing a letter. The ways in which each of these writing experiences may be developed are to be found in the various sections of the WEDGE manual.

* Nila Banton Smith, Reading Instruction for Today's Children (Englewood Cliffs, New Jersey: Prentice Hall, 1963).

The Daily Journal

The journal, a record of events and feelings, serves the function of getting students into the habit of writing and increases their power of observation. The teacher also writes (as the teacher reads in SSR) but keeps an eye on the class and encourages those who stop to continue.

The student entries should not be read by the teacher, but in most instances it will be necessary to check them off or in some way give recognition that they have been written. If a student asks a teacher to read an entry, the teacher should respond only to the content.

Journal Writing: An Introductory Lesson *

PERFORMANCE OBJECTIVE

To introduce journal writing and encourage its use as a regular activity.

DEVELOPMENT

This term you will be asked to keep a journal. You will have the first five minutes of every day for this activity.

Journals help you to remember things that happen. Writers often use them as a source of ideas for stories they write later. The journals are absolutely private and you need not share them with anyone. It is unpardonable to read someone else's journal without an invitation.

Date your entries and keep your writing in chronological order in a separate notebook (or a folder) which you may label or decorate as you like.

On a separate sheet of paper, write today's date. You may write about anything that interests you. (Or, for this first entry, you may write down what happened and how you felt about your first day of school.)

You may start by listing single words or drawing pictures, if you prefer.

FOLLOW-UP

Tomorrow you'll have another opportunity to write on your own or on a suggested topic.

* Adapted from WEDGE, (New York City: Board of Education, 1981).

The Newspaper Lesson

A newspaper provides a unique reading experience for GATES students in that it:

- is relevant to the world in which they live.
- provides information in depth and with detail unavailable through radio and television news broadcasts.
- reflects the interests and vocabulary of the mature people they know.
- provides a basis for extended discussion involving literal, interpretive, and critical comprehension.
- can readily be used for homework assignments.

Teachers will select newspaper articles and features that are of interest to their students and therefore provide motivation for reading. The format for a newspaper lesson, although shorter than other reading lessons, is essentially developmental and follows this sequence of instruction:

1. Directed Instruction: Through oral discussion, the teacher introduces the conceptual framework of the story or feature. Pictures may be used to further stimulate interest, discussion, and understanding. Esoteric or unusual vocabulary is discussed before the students read. The teacher may present comprehension questions in advance to guide the students' reading.
2. Supervised Practice: The students read the story either silently or aloud, depending on the length and difficulty of the material. The teacher may interrupt the reading periodically to check students' comprehension to that point. Reading is followed by either a general discussion of the article, or a period of questioning explicitly directed toward a particularly relevant comprehension or vocabulary skill, e.g., recalling facts; identifying synonyms; detecting author's attitude.
3. Application: As a homework assignment, or during a subsequent newspaper lesson, students will demonstrate their understanding of the newspaper article through activities such as:

writing: What do you think happened next?; a letter to the newspaper agreeing/disagreeing with the article;

dramatization: role play the story itself; recreate a feature such as "Inquiring Photographer";

interview: students interview each other or family members regarding their reactions to the article.

Actual newspapers are available through many sources and need not be the broadly distributed dailies. Local community weeklies are distributed without charge at supermarkets, banks, etc.; back copies of school newspapers may be requested from local high schools or colleges; students should be encouraged to bring in newspapers from their homes.

For some lessons it would be advisable for all students to be reading the same article. This is not always possible nor is it necessary. Groups of three or four students can share an article as well as a follow-up application project. The teacher can read a brief article aloud, or write it on the chalkboard, for whole class learning.

In whatever way it is used, the newspaper will provide a mature and motivating reading experience.

Assessment for Personalized/Individualized Instruction

There are many formal and informal ways in which we may evaluate the student engaged in listening, speaking, reading and writing. The Communication Arts - Reading program used in your school will include tests for individualized assessment of students' strengths and weaknesses. However, in order to assure the relevance and flexibility of the remedial instruction, the teacher's own evaluations are critical.

It is the purpose of this section to explore strategies by which teachers become ongoing evaluators who reconcile standardized test results with their own observations and use this information to select instructional materials.

These techniques are easily developed by the teacher and should answer the questions:

HOW is this student most likely to learn?

Strategies:
observation
trial lessons

WHAT skills has the student already mastered?

Strategies:
utilization of standardized tests
informal reading inventory
observation of reading activities

At what LEVEL OF DIFFICULTY can reading begin?

Strategies:
utilization of standardized tests
informal reading inventory
cloze procedure

WHICH story is this student likely to read?

Strategies:
interest inventory
cloze procedure

How well does this student COMMUNICATE ideas in writing?

Strategies:
writing sample
observation

HOW is this student most likely to learn?

Learning new things is always difficult, since we usually prefer to do the things we know well and do with relative ease. To resolve this resistance, we introduce a new task through a stronger, more preferred mode of learning.

CHARACTERISTICS OF BASIC ASSESSMENT APPROACHES			
	Norm-Referenced Tests	Criterion-Referenced Tests	Teacher Observation and Tests
General Purposes	Comparison of individual performance with standard pre-set by randomly selected group of age-grade peers Use for decisions on grade/class placement and entry level for individual testing	Determination of individual performance on specified tasks Useful for planning instruction	Determination of individual performance on specified tasks Useful for evaluating and/or planning instruction
Content	May or may not include items actually taught; items fixed by publisher	May or may not include items actually taught; items fixed by publisher	Usually based upon items taught
Format	Varied; usually paper and pencil, short answer response	Varied; oral or silent	Varied; oral or silent; may follow format used in instruction
Scores	Report student's comparative standing in terms of grade equivalents, percentile ranks and stanines	Report mastering or no mastering of tasks; may relate criteria to grade equivalents	Report based on preferences of teacher, adapted for different purposes; may be a % score, pass-fail or informal evaluations
Target Population	Designated age/grade group	Any student, at any given stage of progress	Any student, at any given stage of progress

This chart provides an overview of three types of assessment in use in our schools. Comparison may be helpful to the teacher in making decisions regarding which type of test to use for a particular purpose, as well as in deciding how to use the results.

Observation

Differentiation among four basic modes of learning will probably suffice for most situations. Through observation, we should identify the students who prefer vision, hearing, movement, or reasoning as the initial route of learning. Some students may demonstrate strength in more than one area, and some may seem to be deficient in all. Daily observations and trial lessons, using one modality at a time, should provide the information we need to plan effective instruction.

The youngster who is primarily a visual learner is identifiable in many ways. This student will:

- frequently be at the teacher's side, looking at the page being read;
- prefer to have instructions in print, or in pictures;
- probably be a poor listener;
- often bring in pictures or objects to explain visually what may be difficult to express verbally.

The auditory learner:

- uses expressive language skillfully;
- listens well;
- can remember and repeat what has been heard;
- may be impatient with print materials;
- asks people to tell the story aloud;
- asks for oral instructions to be repeated, providing a form of "study."

There are tactile/kinesthetic learners who seem neither to listen nor to look. They will:

- have a need to touch and move a great deal;
- be observed writing down key words as they are spoken;
- draw pictures of what is being described orally;
- tell a story using body language to translate words into a motoric form for easier learning.

The contextual learner uses reasoning as the initial or preferred mode of learning. This student will be recognized as the one who:

- asks a lot of questions;
- supplies a lot of answers to others' questions;
- interrupts own reading, as well as that of the teacher and classmates, to ask questions;
- prefers reading own story material;
- requires full preview of stories, before reading begins.

The identification of a student's learning style helps us in several ways. We are able to:

- form homogeneous groups;
- select instructional approaches;
- select effective materials.

Trial Lessons

Florence Roswell* points out, "trial lessons are...an integral part of the diagnostic examination, to give the teacher a definite guide as to which procedures will be most effective and to demonstrate to the pupil those methods most suited to his or her learning."

The many programs available for teaching reading may be considered representative of five basic methods:

Whole Word
Phonic Analysis or Synthesis
Structural Analysis or Synthesis (Linguistic)
Multisensory (VAKT)
Language Experience

Most published materials use more than one method, and the fluent reader uses all these methods. In teaching a disabled reader, however, we can maximize teaching time by presenting initial instruction through the student's strongest or preferred method of learning (modality).

The chart on the following page will help in planning trial lessons.

Even the youngest students can and should become knowing participants in the search for a "best" method of learning. The teacher explains to the students (groups of no more than ten) the purpose of the trial: e.g.,

"Everyone learns in special ways. Some people like to see what the teacher is talking about, some like to just listen, some need to touch, and so forth. Do you know how you like to be taught?"

(Allow brief time for discussion and thinking on this concept.)

"I'm going to teach you some words in different ways, so I can see how each of you learns best. This is not a test. Just pay attention and do the best you can."

*Florence G. Roswell and Gladys Natchez. Reading Disability: A Human Approach to Learning (New York. Basic Books, 1977).

PREPARATION FOR LEARNING TRIALS

Mode	Method	Materials
Visual	Whole Word (sight) Structural Linguistics	Books, Charts, Newspapers, Films, Flashcards, Chalkboard, Graphic Arts
Auditory	Phoric Analysis or Synthesis; Language Experience.	Experience Charts; Records, Audio- Tapes, Songs, Poetry, Choral Reading, Dramatization
Kinesthetic	Multisensory (VAKT) Tracing/Writing	Writing Material (chalk, crayons, pencils, etc.), Dance, Rhythm Games, Dramatization, Magnetic/ Felt letters, Graphic Arts
Contextual	Language Experience Structural Linguistics	Experience Charts, Riddles, Role Playing, Expository Writing/ Speaking, Newspapers

Note: Story books and content area texts must, of course, be fundamental materials in reading instruction. The materials listed above are suggested for trial lessons and, if they prove successful, as instruments for additional instruction in word recognition or analysis.

VISUAL LEARNING TRIALS

Whole Word Approach

1. Select five words which the children cannot read, but which are within their experience, so that picture clues will be useful; e.g., helicopter, museum, addition, blizzard, president.
2. Create a card (8" x 11") with each word clearly printed on it.
3. Create picture cards on which an explicit picture of the item (not confused with other elements) is placed above the word itself.
4. Present one picture card at a time to the group. Each picture should be discussed freely and at length.
5. Point to the word and say it aloud. Have students say the word aloud. Repeat this several times.
6. Picture word cards are mounted on the chalk ledge. Have students take turns matching word card (non-illustrated) to picture word card.
7. Check recall by flashing word cards and having students read them aloud. Set word cards on chalk ledge and have students select word you have called.
8. Check recall about one hour later, and again a day later.

Structural Linguistic Approach

1. Select five words that have common structural elements, and are within the students' reading vocabulary, e.g., words ending in ight.

Create a card with the selected syllable on it.

2. Create a card for each letter (or syllable) which could precede (or follow) the selected syllable to form words, e.g., n t fr.
3. Teach the selected syllable through flashcard practice; do the same for the elements to be combined.
4. Form words by combining cards. Read them aloud; have students repeat each word several times.
5. Have students substitute other letters or syllables to form new words.

6. Check for recall an hour later, and a day later, at which time students identify the same structural element in unfamiliar words; (e.g., bl. ight, n ight).

AUDITORY LEARNING TRIALS

Phonic Synthesis Approach

1. Create a flashcard for each of these 5 consonants, digraphs or blends; e.g., m r t b bl.
2. Introduce a short vowel sound, e.g., /a/, with another flashcard.
3. Pronounce each phonic element; have students repeat every one several times, matching each to its letter symbol.
4. Combine consonant and vowel cards to create words and nonsense syllables, e.g., mat rat blam or track crack zack phaz zaph. Read some words; have students repeat.
5. Write other combinations on the chalkboard without reading them aloud, asking students to do so.
6. Call out words, and have students match cards to form those words.
7. Check for recall one hour later, and a day later, using the same phonemes in different words.

Phonic Analysis Approach

1. Select five phonically regular words that students do not know, e.g., state broke chime scene tune. Create a card for each word.
2. Hold up each card and teach the word to students. (See whole word approach.)
3. Identify a common phonic element in one word (e.g., "the rule of silent /e/" in state) and ask students to discover a similar element in the other words (e.g., broke or phrase).
4. Have students identify--orally and in print--the phonic elements taught above as they occur in other words.
5. Check for recall one hour later, and a day later, flashing different words containing the phonic rules that were taught.

CONTEXTUAL LEARNING TRIALS

Language Experience Approach

1. Have students collaboratively dictate to you an original story of about 100 words, based on some shared experience.

The organic vocabulary and the syntax of the group are kept intact unless vocabulary or syntax distorts the meaning of the paragraph. In that case, you may suggest revisions. Write story on chalkboard or on newsprint.

2. Have students read story silently and aloud.
3. Have students discuss story; focus discussion around recognition and comprehension of key (unfamiliar and/or significant) vocabulary words.
4. Have students write key vocabulary in notebooks, or on index cards.
5. Check for recall one hour later, and one day later, asking students to read key words out of context, and in other contexts.

KINESTHETIC-TACTILE LEARNING TRIALS

Multisensory (VAKT) Approach

1. Identify two or three unusual words that are within the students' speaking vocabulary, and that they would like to be able to read, spell and write. Elicit such words in the following manner: "I'll bet that I can teach you to read, spell and write any word you name!"
2. Teach each word separately, through four modalities:
 - vision
 - touch
 - hearing
 - movement

See Fernald approach, (p. 61) for details.

EVALUATION OF LEARNING TRIALS

As each trial lesson is concluded, note those students who have succeeded. This, combined with daily observations, will lead directly toward a choice of the kind of instructional materials to be used. It will also suggest a basis for forming reading groups.

UTILIZATION OF STANDARDIZED TESTS

Having observed preferred modes of learning for each student, the next question to ask is:

WHAT skills has the student already mastered?

The Informal Reading Inventory, which is described on page 25, will yield specific skills mastery information needed for planning tutorial instruction. In addition, there are published criterion-referenced tests which also assess reading skills without regard to norms. Both types of tests attempt to assign an age or grade equivalent to any particular skill. Some tests, such as the California Achievement Test (CAT), report grade-equivalent or norm-reflected as well as criteria-referenced information.

The ITR (Individual Test Records) of the CAT reports both types of information, as may be seen on the sample that follows. Of course these findings will have to be combined with your observations of the ways in which the student actually analyzes words and meaning in a real reading situation. Test results are valuable clues, but final decisions as to what needs to be taught have to be made by you.

INDIVIDUAL TEST RECORD

Included in this section is a sample of an ITR. The ITR lists reading skills scores only for items in the areas of vocabulary and comprehension only. Questions of phonic and structural analysis are not included in tests for classes at or above Grade 4.

Based on these findings, therefore, personalized instruction would not include word recognition (phonic or structural) skills. This decision might be modified, however, if your observations found deficits in word recognition that interfered with comprehension.

Note: For a more detailed review of California Achievement Test objectives, their correspondence to Minimum Teaching Essentials and suggestions for instruction, you may consult Test Utilization: A Resource Guide for Teachers of Reading: Grades 2-9*.

Explanation of Objectives Tested

This page describes each objective in reading measured in the spring Citywide Testing Program. Not all objectives were tested at every grade level. Note that at some levels, skills are combined due to the limited number of items testing each skill.

READING SKILL SAMPLES

PHONIC ANALYSIS Letter sounds

1. SCHOOL VOCABULARY..... Identifying picture objects
2. SPACE DIRECTION LOCATION..... such as up - down
3. RELATIONSHIPS..... such as relating pictures to the time of day
4. MATCH UPPERCASE LOWERCASE..... such as H, h
5. RECOGNIZE UPPERCASE LOWERCASE..... such as finding the letter K... K, k
6. LONG VOWELS..... such as boat Picture/letter
7. SHORT VOWELS..... such as cat Picture/letter
8. SINGLE CONSONANTS..... such as lamp Picture/letter
9. MATCH SHAPES..... such as matching   
10. MATCH 3-LETTER WORDS..... such as matching ton and ton
11. MATCH 5-6 LETTER WORDS..... such as matching block and block
12. IDENTICAL WORDS (ORAL).....
13. MEDIAL SHORT VOWELS (ORAL WORDS).....
14. INITIAL CONSONANTS (ORAL WORDS).....
15. FINAL CONSONANTS (ORAL WORDS).....
16. CONSONANT CLUSTERS DIGRAPHS (ORAL WORDS).....
17. SINGLE CONSONANTS..... such as b in boy
18. CONSONANT CLUSTERS (BLENDS)..... such as tr in tree
19. CONSONANT DIGRAPHS..... such as sh in ship
20. VARIANT CONSONANTS..... such as c in city vs. cake
21. COMBINATION OF SKILLS 18, 19.....
22. SHORT VOWELS..... such as e in bell
23. LONG VOWELS..... such as a in cake
24. VOWEL COMBINATIONS..... such as ea in break
25. SHORT VOWELS..... such as e in bed
26. VOWEL COMBINATIONS..... such as ee in dead
27. COMBINATION OF SKILLS 22, 23.....
28. DIPHTHONGS (two vowels together making a new sound)..... such as oi in boil
29. VARIANT VOWELS..... such as ow in how
30. VOWEL COMBINATIONS..... such as ow in slow

STRUCTURAL ANALYSIS the way words are put together

25. COMPOUND WORDS..... such as cowboy... cow boy
- SYLLABLES..... such as dollar... dol lar
- CONTRACTORS..... such as don't... do not
29. BASE WORDS/AFFIXES..... such as disagree or painter

READING VOCABULARY understanding the meaning of individual words

30. CATEGORY (ORAL)..... such as "An animal"; toy, hill, cow, park
31. SAME MEANING (ORAL)..... such as "Little"; grow, bud, small, baby
32. SAME MEANING..... such as often — frequently
33. OPPOSITE MEANING..... such as warm — cool
34. MULTIMEANING.....
 1. He goes to the bank to deposit money.
 - 2. He fishes from the bank.
 3. He will bank on getting there on time.

READING COMPREHENSION understanding what is read

35. SENTENCE MEANING
36. RECALL OF FACTS
37. COMBINATION OF SKILLS 36, 39
38. INFERRED MEANING: finding hidden meanings
39. CHARACTER ANALYSIS: answering questions about people in a story
40. FIGURATIVE LANGUAGE: such as "His face fell."
41. REAL/UNREAL: fact vs. make-believe
42. AUTHOR ATTITUDE: understanding the author's point of view
43. TECHNIQUES OF PERSUASION

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READING LEVELS AND THE DRP

"Levels of difficulty"...or readability...of a book or story involves a complex of factors such as the number, length and structure of words, sentences and paragraphs, as well as the frequency of technical or esoteric language. Publishers of reading tests and books evaluate the material according to readability formulas, the results of which are expressed as "grade levels." However, there is a variety of formulas available, yielding a comparable variety of "grade level" judgments. Thus, the passage that one publisher labels "third grade" by one formula, may be called "fourth" or "second" grade by another publisher using other formulas.

In choosing materials for teaching purposes, you may really want to know:

Which book can this child read now? (regardless of "grade level" labels)

Actually three functional levels need to be identified.

1. The independent or free level, at which a child reads with ease and fluency, without assistance, with few word recognition errors and 90% (p. = .90) comprehension.

Books at this level should be made available for:

- leisure reading;
- sustained silent reading;
- homework assignments;
- research projects.

2. The instructional level, is of greater difficulty for the student. At this level, the reader may need some assistance with word recognition and may expect to achieve 75% (p. = .75) success in comprehension.

*(New York City: Board of Education, Division of Curriculum and Instruction, Office of Testing, 1980.)

Books at this level should be used during periods of instruction, with your direction and support, including:

- development of an understanding of the purpose of the reading assignment;
- discussion of the major concepts - presented in, or presumed by the passage;
- a preview of significant or new vocabulary to be read;
- comprehension questions presented in advance which will guide the students' reading to significant issues;
- review of concepts, vocabulary and comprehension questions after the reading;
- follow-up activities which reinforce all aspects of the instruction above.

3. The frustration level identifies material that is so difficult for the students that many word recognition errors are made, and comprehension would not exceed 50% ($p. = .50$). That is, these students can be expected to comprehend half of the reading material at this level. These students cannot use these stories or texts for either instructional or independent reading. Teachers may, however, judiciously select interesting stories or relevant textual material at the students' frustration level for oral reading to them. This would be a way to:

- share interesting stories that they are not yet able to read;
- expose students to more advanced vocabulary and concepts;
- initiate higher level comprehension processes (e.g., critical, inferential) through listening and speaking about them;
- teach specific content area material from texts the students cannot yet read.

The Student Data Report of the Degrees of Reading Power will indicate these three reading levels for each student. You can match the DRP unit value of any book with the appropriate DRP score of the students, with confidence that the match will probably be valid for the purpose intended.

DRP values of many textbooks used in schools throughout New York State may be found in the Degrees of Reading Power Readability Report (The College Board, New York, updated each year). Textbook publishers are also able to supply DRP values for their own publications.

By applying one readability formula, and one continuous scale of values to both the test passages and school textbooks, DRP methodology offers a closer match between the students' comprehension ability and the readability of a particular textbook.

DEGREES OF READING POWER™

INDIVIDUAL REPORT

STUDENT:

George

DISTRICT:

SCHOOL:

TEACHER:

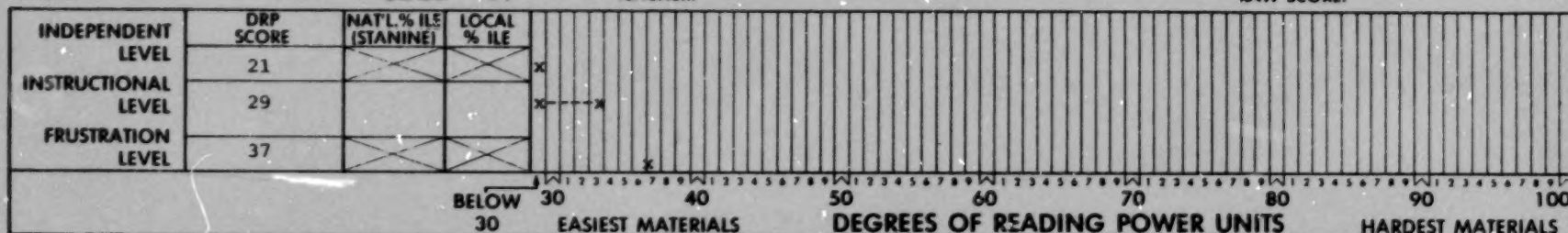
DATE OF TEST: April 1983

TEST FORM:

RAW SCORE:

ID#:

GRADE: 04



Prose materials used in primary through graduate school range in difficulty between 30 and 85 DRP units. DRP tests identify the most difficult prose that students can read at three different levels of comprehension: the Independent, Instructional, and Frustration levels.

Independent Level

The Independent Level identifies the difficulty of materials which this student can read and understand without help. This student should be able to read materials of this difficulty, and easier materials, on his or her own.

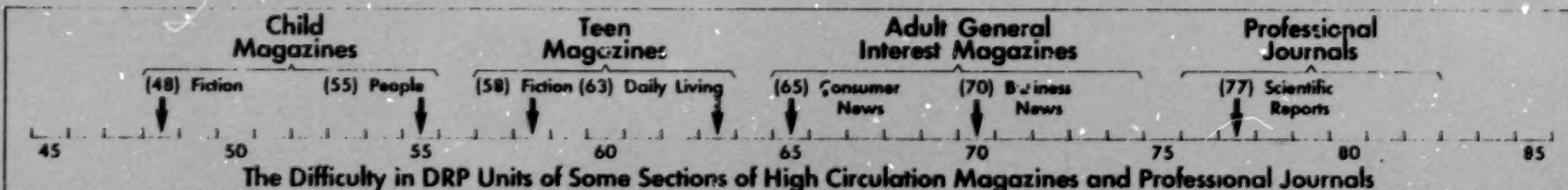
Instructional Level

The Instructional Level identifies the difficulty of materials which this student can read and understand with help. Help could include teacher assistance, classroom discussions, dictionaries, and other instructional aids. Materials of about this difficulty could be used for classroom instruction.

Frustration Level

The Frustration Level identifies the difficulty of materials which this student would find hard and frustrating to read. Such materials may be too difficult to use for effective instruction.

DRP test results can also tell you how well your student can read magazines. Listed below are the average difficulties or readability values of articles sampled from sections of high circulation child, teen, and adult general interest magazines and professional journals. The articles ranged in difficulty between 45 and 85 DRP units. By comparing this student's Independent and Instructional Level DRP scores with the DRP values of the sections of the magazines and journals, you can see what kinds of articles this student should be able to read.



It takes most people some time to get used to a new scale of numbers. To help you interpret the meaning of DRP units, the difficulty values of eight sample prose passages are listed by DRP units on the reverse side. The listing may help you judge the difficulty of materials this student can understand at the Instructional and Independent levels.

SCHOOL NOTES:

DRP-11 R2

THE READABILITY OF SAMPLE PROSE-PASSAGES IN DRP UNITS*

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34 DRP Units

Bears are big. They need a lot of food. Bears eat meat. They eat bugs. They eat berries. They eat honey. They eat fish, too. Bears feed in the spring. They feed in the summer. They feed in the fall. Bears look for food then. They hunt. They fish. They dig roots. They pick berries. They eat a lot. They grow fat. Soon, winter comes. It gets cold. It snows. But bears don't need to go out. They don't need food. They are fat enough. They can sleep.

43 DRP Units

A bark canoe proved to be better than a log canoe for several reasons. It hauled heavier loads. It glided more smoothly. A log canoe was hard to repair. But cracked, torn, or worn bark could be mended quickly. A bark canoe weighed less than a log canoe. It was so light a lone man could carry it. A log canoe could be no larger than a tree. But a bark canoe was different. It could be almost any length.

47 DRP Units

The part of a beach between high and low tide is called the middle beach. It is home to many plants and animals. But life on this middle beach is hard. There is no protection against the wash of the oncoming waves. Some animals survive by digging holes in the sand. They can stay in their homes under ground. The undertow will not pull them out to sea. They are safe.

51 DRP

Most creatures take great care to protect their eggs. The walking stick does not. It just drops its eggs, scattering them loosely on the ground. Dozens and dozens drop at a time. As the eggs fall onto dry leaves, they sound like raindrops falling. Many of the eggs do not hatch. But enough do so that the walking sticks will not die out. They have existed on earth since before the era of the dinosaurs.

60 DRP Units

The most ancient hand tool yet identified is the stone hand ax. Such instruments are more than 250,000 years old. Hand axes were made either from flint or from a fine grained jacks that would provide a sharp edge. Using a second stone, flakes were hammered off around the edges. The resulting tool had a jagged cutting edge down each side. It had a crude point and a smooth, round butt. During the thousands of years in which this tool was used, it underwent relatively slight changes in form.

64 DRP Units

Wall paintings are especially vulnerable to atmospheric change. Archaeologists know this. Hence they try to discover, before opening a tomb, whether they will find murals. Special tools have been designed for this purpose. One of the most useful is a kind of camera that can be dropped into the ground before the digging starts. If the camera indicates the presence of wall art, scientists can prepare to take steps to preserve the painting as soon as it is reached.

72 DRP Units

The ancient Romans' concept of justice and their view of individual rights continue to be guiding forces in contemporary western society. Their code, developed by the emperor Justinian, provided, for example, that no person was punishable for his thoughts, that fathers could not be compelled to bear witness against their sons, nor sons against their fathers, and that the burden of proof rested with the accuser, not with the party denying the accusation.

81 DRP Units

Thomas Jefferson's belief in man's ability to govern himself is well known, but his views concerning the conditions under which this ability can be successfully realized are less familiar. Jefferson believed that a natural moral sense -- which he assumed to be a universal characteristic of mankind -- was the initial and basic prerequisite for self-government. The effective operation of this moral sense was then influenced, he believed, by environmental factors, in particular by economic circumstances.

* Additional information on the difficulty of textbooks is contained in the Readability Report, a publication available from the College board.

If there are no DRP values available for books being used in a classroom, you can readily apply cloze reading tests to ascertain students' three levels of reading ability. These are simply constructed*, using modifications of standard Cloze Procedure and any prose passages you want to evaluate. The Cloze Procedure provides a single step in which both the students' reading comprehension abilities and the difficulty of the text (for those students) are measured simultaneously. Cloze reading tests are a reliable alternative to informal reading inventories when making the match between the reader and the book.

INFORMAL READING INVENTORIES: TEACHER MADE

The IRI has enjoyed extensive usage and varied interpretations since it was first described by Betts in 1946*. Because it is informal and teacher-made, you are able to adapt the IRI to meet specific needs. The following suggestions will help in the construction, administration and interpretation of one type of IRI. The reader may want to experiment with variations.

The IRI which follows also includes criteria for assessing word identification and comprehension skills as students read aloud. Each student is tested individually, allowing about ten minutes per student. This time will be well spent. Personal diagnosis will often disclose student needs that may be missed in group testing.

Construction

The prose passages selected for the IRI sample (See Appendices A-M) are taken from a basal reader series and represent seven DRP levels of increasing difficulty, from 30-54 units.

Word Identification (for use at 45 DRP units and below)

You should memorize in advance a notation system for recording word analysis/recognition errors. Any system is acceptable, providing it is used consistently for all students, throughout the year or semester, so that subsequent IRI results will be comparable to previous ones. The system below has a minimal number of notations and appears to address the most significant criteria.

*See Appendices J-K.

*Emmett A. Betts, Foundations of Reading Instruction (New York: American Book Co., 1946).

WORD IDENTIFICATION

Needs help with:

Vowels	short, long, rule of silent "e"
Diphthongs	oi/au/ow, etc.
Consonants	initial, medial and final positions
Blends	tr/br/st, etc.
Digraphs	ph/sh/th/ea/ie, etc.
Syllabication	syllables, affixes, compound words
Sight vocabulary	Dolch list

Comprehension

Five questions have been prepared for each passage selected for the IRI sample. The questions are designed to probe five generic comprehension skills:

- literal meaning;
- sequential or time ordering events;
- inferences students draw from text;
- clues drawn from context to deduce meaning of words;
- cause-effect relationships between occurrences.

Adolescent students may be asked additional, more abstract questions:

- differentiation between fact and opinion;
- critical analysis in terms of mood, author's viewpoint or satirical content;
- contrasts between two or more ideas, characters, etc.

Each student should be given 2 or 3 IRI passages to read orally. The passages should be grouped around the student's DRP instructional score and represent a range of 8-10 units. For example, a student with a DRP instructional score of 50 should be asked to read passages at DRP levels of 45, 49, and 53. In this way, you will be able to evaluate the criteria (word identification and/or comprehension) which "break down" as the reading material becomes more difficult. It is possible that some students will perform better in this oral reading test than they did on the original DRP test, which was read silently. For such students, continue the IRI using more difficult (higher DRP unit values) reading material. In other instances, you may need to select easier (lower DRP unit values) reading passages. (Students testing below 30 DRP units may be considered non-readers.)

Administration of an IRI

1. While class is engaged in independent activities, writing, or other tasks, take one student at a time to a far corner of the room (for about five minutes).
2. Advise students that you want to see and hear how they read; that the exercise is untimed and they are expected to simply do the best they can. Try to establish a relaxed, "non-test" atmosphere and avoid references to "scores" or "marks."
3. Give the student the appropriate packet of passages and ask him or her to read each passage aloud. If a student does not know a word, wait a few seconds and then simply supply it.
4. Word Identification (used at and below 45 DRP units):

As the student reads, you will note on a copy the word recognition errors as per criteria supplied. Distinctions need to be made between word analysis errors that are persistent and affect comprehension, and those that are random, reflecting simple carelessness or words which are syntactically correct, based upon surrounding text (miscues).

5. Have students read each question silently and then aloud. If an answer is incomplete, ask another question, e.g., "Could you tell me more about that?" If an answer suggests total incomprehension, merely accept it in a neutral manner, (e.g., "Okay, let's try the next one.") Record answers verbatim. Correctness should be judged when there is time for more careful reflection. Responses may be tape recorded to allow for more leisurely analysis.
6. Thank the student for being "so cooperative." The student is assured that the results will be shared after you have had time to study them more carefully. Remember that the most important thing is that students understand what they are reading.

Analysis of Errors

The specific word analysis errors and the specific types of comprehension errors made by the student should be matched with the ITR of the CAT. Identify skill errors in both test results as the skills to be taught first in the student's personalized direct instruction.

Findings derived from the IRI should reinforce those reported by the CAT. Where discrepancies exist, suspend judgment for a few days while you observe those students in daily oral reading performance.

Analysis of Proficiency

It is perhaps equally important that you identify strategies used successfully by students in the course of their reading. For example:

- Does the student try to identify an unknown word through phonic or context or structural analysis?
- Does the student try to use semantic clues to identify a new word?

Remedial instruction should maximize proficiencies students have already acquired. If a student shows some aptitude for a particular strategy (e.g. structural analysis or multisensory learning or use of semantic clues, et al), you need to build upon that strength and encourage the student to use that same strategy to learn new things.

APPLICATION OF IRI RESULTS

Although this assessment is done individually, its application does not necessarily mean one-on-one instruction. Form sub-groups of students sharing similar error patterns, as well as similar instruction levels. For example, students making errors in pronunciation of consonant digraphs should receive a common lesson, regardless of the particular digraphs they missed. That lesson deals with the concept of digraphs (letters that lose individual phonic character when combined), followed by practice in a variety of examples.

The simplicity of the IRI renders it usable repeatedly throughout the school year. As you observe the progress of students, the IRI can be administered again to corroborate those observations. There is little chance of students remembering these passages after several months have elapsed, so those included here may be used again. You may wish to compile another group of passages with appropriate questions which also spans the student's instructional reading level.

HOW TO CONSTRUCT CLOZE TESTS*

The first step in constructing a cloze test for assessing the readability of material for a particular student is to choose representative passages from the book being considered. Assuming that it is of uniform difficulty, passages can be selected at equal intervals. For example, from a book of 100 pages, one passage is taken from every 20th page. In the standard cloze test, each passage should contain 250 words. For younger students, or less capable readers, shorter passages may be preferable.

Next, it is necessary to "cloze" the passage by deleting words in a systematic pattern, i.e., every nth word. Usually every 5th word is deleted, but younger and less capable readers may need more information, i.e., fewer deletions. Deletions for these students may occur at every 8th or 11th word, or more. (See sample passage in Appendix N.) In any deletion pattern, though, no fewer than every 5th word should be deleted. Most authorities agree that the first and last sentences are to be left intact. If the number of clues is too greatly reduced, the passage can become meaningless. Likewise, deletion of the subject or verb tense of the passage, should be avoided so that the reader is not deprived of critical information needed for restoring meaning to the material. For textbook samples of a technical nature, no fewer than every 10th deletion should occur. (See sample science passage in Appendix O.)

To estimate the readability of a book for an entire class, use the following sequence:

1. Choose a book from which the representative passages will be excerpted.
2. Select passages of a predetermined number of words (100-250) at equal intervals in the book. For example, if the book is divided into five intervals, you have five test scores which may be averaged to produce a profile of class ability to read that book.
3. "Cloze" the passages by deleting words in prescribed pattern (every 5th, 8th, etc.), leaving the first and last sentence intact.
4. Type each passage on a single sheet of paper with a uniform space line of approximately ten typewritten spaces for each deletion. The uniformity of the space to be filled in avoids giving the reader a clue as to the number of letters in the word.
5. Distribute the passages to the students. In a class of 15, if five passages are read, three students would be reading the same passage.

*Division of Special Education, A Special Education Teacher's Manual for the Use of Cloze Procedures, Experimental Edition. Chapter I. (New York City Board of Education, 1981).

6. Instruct the students to:
 - Fill in the missing words.
 - Reread the completed passage to check for meaning.
7. Grade the students' passages. On the standard cloze procedure, only the exact word deleted from the original text is considered correct. However, studies have demonstrated significant correlations between standard cloze procedure results and those that accept any word that is semantically and syntactically correct. Note, though, that in applying the cloze procedure to context area or technical texts, it is appropriate to expect that the student supply the exact word needed to restore meaning.
8. Determine students' reading levels and the readability of the text by counting the number of correct closures. The table shown below, which is based on a 250-word passage with a deletion pattern of every fifth word, may be used to provide this data. (If shorter passages are used, prorate scores.)

# Correct Closures	# Levels	Reading Level
29-50	58-100	Independent: material comprehended without teacher support.
22-28	44-57	Instructional: material comprehended with teacher support.
0-21	0-43	Frustration: material incomprehensible and unsuitable for independent or instructional reading.

NUMBER OF TOTAL DELETIONS

*T.A.Rakes and L.J. Williams,"A Cloze Placement Table,"
READING IMPROVEMENT,Winter 1979: pp. 317-319.

USING THE CLOZE PLACEMENT TABLE

The "Cloze Placement Table" on the preceding page is a helpful and less time-consuming reference for grading cloze procedure reading tests.

- A. The numbers appearing diagonally (in boxes) across the Table indicate the total number of deletions in the passage (20-60).
- B. The numbers appearing down the left side of the Table are the number of correct responses from the students (1-60).
- C. Identify the number of correct responses made. Identify the total number of deletions.
 - The point where these two lines intersect is the % score, (e.g., 17 correct of 25 deletions = 68%, an independent reading level).

COMPARISON TABLE

Cloze Passage Tests	Informal Reading Inventories	Standardized Achievement Tests
can be administered to groups as well as individuals	can only be administered individually	can be administered to groups as well as individuals
can be read silently thus not penalizing the student with expressive language or speech problems	is an oral reading test	can be read silently
every word need not be decoded to achieve full comprehension	student relies heavily on word identification skills	student relies heavily on word identification skills
recall is not a critical factor since comprehension is processed as the passage is being read	recall ability is needed since questions are asked following the passage	recall ability is needed since questions are asked following the passages
teacher does not need to construct comprehension questions since understanding of the material (literal and interpretive) is conveyed by the reader supplying missing words	teacher needs to construct valid questions assessing all levels of comprehension ability	questions provided by publisher
teacher can construct cloze tests from a variety of materials in the "real reading world" which may be more interesting and appealing to the older remedial student	teacher is limited to the use of basal readers and/or other materials already graded for readability level	teacher is limited to paragraphs chosen by publisher

Cloze Passage Tests	Informal Reading Inventories	Standardized Achievement Tests
teacher is not dependent on publishers' estimate of the reading difficulty of books	teacher needs to rely on grade levels assigned by commercial publishers	teacher needs to rely on standardized grade levels assigned by publisher
teacher needs only initial training in order to construct and interpret cloze reading tests	teacher does need instruction and prior experience in administering and understanding results from the IRI	teacher does need instruction and prior experience in administering and interpreting standardized test results

WHICH story is this student likely to read?

The factor of a student's motivation to read has received wide interest, although it remains the most elusive component in the realm of assessment. Nonetheless, teachers know that attention--or intention--remains a sine qua non in reading instruction.

INTEREST INVENTORY

There are many published interest inventories, and teachers can readily devise one based upon their unique knowledge of the students. Open-ended questionnaires, such as those included in this manual, are effective and frequently used techniques. (See Appendix P*.)

Interest inventories may be completed independently by students who are capable of doing so. For less able readers, you may read the open-ended sentence aloud. Have students write answers on a separate answer sheet; answer sheets have numbers parallel to those on the inventory. Sentences may also be written on the chalkboard; have students respond orally or in writing.

*Adapted from Joan F. Curry, "How Am I Doing? Assessing the Components of a Managed Curriculum," Chapter 6, in Making Reading Possible Through Effective Classroom Management (Newark, DE: International Reading Ass'n., 1980)

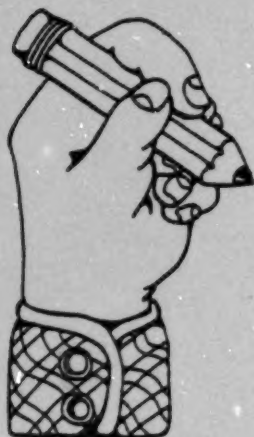
Review the students' responses to identify the most frequently named interests and preferences. This information will serve as a guide for selection of reading materials for the whole-group literature lesson, as well as the specific, personalized reading for tutorial purposes.

On the day the students complete their inventories, announce that each inventory will be studied and that the students will receive a summary the next day. This strategy demonstrates several important facts to the students, i.e.:

- Their interests and opinions are taken seriously.
- Work they produce in class is given time and thought by you.
- Their work is considered so important that out-of-class time is devoted to it.
- The teacher would like to help the students select reading material that will be of interest to them.

These messages between teacher and student contribute significantly toward building bridges of mutual trust and respect.

Teacher's notes



How well does the student COMMUNICATE ideas in writing?

THE WRITING SAMPLE

In addition to the analyses of either the citywide writing assessment or the state writing test which the student has taken, it will be instructive to both teacher and student for the student to provide a writing sample within the first week.

On the second or third day, the teacher distributes writing paper and pencils and ask students to write on a topic that is broad enough to appeal to everyone, e.g.:

"The experiences that we remember are usually those that were particularly happy (or sad)."

"Write about one such experience describing both what happened and how you felt when it happened."

The teacher's consideration of each sample takes two forms: a narrative response to the student and a diagnosis for teacher use.

A. The response to the student should include:

- a comment about the content that shows interest in what has been written
- a question or two that encourages further development

B. The diagnosis for teacher use should include observations on:

- content
- organization and development
- word choice
- sentence sense and usage
- mechanics

(See samples of writing and teacher's comments which follow.)

Student:

I was so happy when my father brought
my bicycle but when I had a flat I was
because I was going bicycle ride but I can't
not go bicycle ride because of my flat and
Then I had to fix my flat and my machine came of
and I fixed it to.

RESPONSE AND DIAGNOSIS

RESPONSE TO STUDENT

"How did you learn to fix the flat tire of a bike? I'm impressed! What made
the tire go flat? What did you do to fix it?"

DIAGNOSIS OF WRITING SAMPLE FOR TEACHER USE

CONTENT

Attended to task.

DEVELOPMENT

Outlined rather than told the story (ask for details).

VOCABULARY

Adequate.

SENTENCE SENSE

Runs on and on...(Proofreading? Ask student to read aloud and punctuate. Or, ask student to punctuate as you read. Reinforce with dictation.

USAGE

going bike ride (going bike riding or going for a bike ride.)
(Proofreading? ESL?)

i mad (I was mad.)

can't not go (Proofreading?)

i fixs it (Proofreading? ESL?)

an (for and) (Proofreading?)

MECHANICS

Spelling - bicke) (confusion with bicycle)
chine) ai=a (carelessness? pronunciation?)

becase) au) (Doesn't know sound/symbol
brght) ou) relationship?)

to for too

Capitalization = i=I

Flat (handwriting? confusion in forming lower case "f")

For more information on diagnosis of students' writing samples, see the WEDGE* manual, pp. 131-149.

*Division of Curriculum and Instruction, Writing Every Day Generates Excellence: A Manual for the Teaching of Writing. (New York City Public Schools, 1981).

Observation

While printed reading tests offer objective information about a student's communication skills, your subjective judgment provides a unique understanding.

You are able, as a daily observer, to answer the following question:

How well does student COMMUNICATE ideas?

During the first days of the school year, we study the student and answer questions such as:

Is this student an effective speaker?

Does student: convey intended meaning?
formulate relevant questions?

Is this student an effective listener?

Does student: attend when others speak?
understand oral instructions?
wait for answers to questions?

Does this student derive meaning from visual experiences or stimuli? (physical environment; pictures; human gestures, etc.)

Is this student able to write the words and ideas that she or he expresses orally?

SUMMARY OF ASSESSMENT FOR PERSONALIZED/INDIVIDUALIZED INSTRUCTION

Effective remedial instruction should be flexible enough to change as needs change. To this extent, standardized group tests can provide only cues for the ongoing evaluation that must be done in the classroom.

Use purposeful observations, informal inventories, trial lessons and cloze procedures throughout the school year. Teacher-made tests have the advantage of being able to test the student's learning of the material that has actually been taught. You are, additionally, in a unique position to observe the distinctions between a student's knowledge and that student's performance on a test, which may or may not coincide.

Summation of Assessment

The findings of the foregoing assessments form the bases of instructional planning. Looking at these results, the teacher knows:

1. The level of readability the teacher can use for all instructional purposes and for independent reading (SSR, literature, content area, homework, etc.).
2. What the students want to read.
3. How well the students communicate ideas in writing.

Performance objectives for personalized instruction are based directly on the results of all the preceding assessments.

Personalized/Individualized Instruction

For Non-Readers and Others Needing Intensive Remediation

Individualization is intended to suggest "in the style of the individual" and should not imply that instruction needs to be delivered to each student individually. Indeed, a well planned lesson that encourages the interaction of ideas and language within a small, compatible group may be a more effective setting for the development of vocabulary and comprehension skills.

In a similar manner, instruction in phonic or structural elements of language does not need to focus on the precise phoneme or structure that each student needs to learn. (No one is likely to memorize every phoneme or structure!) Students who show inadequacies in either area of word analysis need to be sensitized to the concept that the sounds (phonemes) of our language are represented by written symbols (graphemes) and that these sound-symbol associations combine to form whole word (morphemes) or structures within words. Therefore, a group of students who are deficient in sound-symbol associations can receive directed instruction in this principle or concept. Each student can then, during supervised practice, do exercises in more specific areas of deficit.

Comprehension skill development also benefits from small group interaction in which students share and stimulate their individual understanding of the concept underlying the particular skill.

PERSONALIZED/INDIVIDUALIZED INSTRUCTION TEACHES:

- WHAT that student needs to learn.
- HOW that student will best learn it.
- WHEN that student is ready to learn it.

Use formal test results and informal observation to make these decisions.

The distinction between instruction tailored to individual needs and instruction prepared for an unknown population is a critical one for the remedial student in terms of the content, method, and sequence of instruction.

Content

The remedial student is not like the first or second grader for whom all instruction is likely to be new. The student has been in school a number of years and has gained knowledge and skills, even if they are not adequate to achieve grade placement. You need to identify specifically what the student already knows and what remains to be taught. Remedial students cannot afford to spend time on knowledge and skills they have already mastered.

Method

During a school career, the student is exposed to several methods of reading instruction. The teacher will need to identify the methods which have already proven successful and those which have been unsuccessful. We should not risk more loss of time using methods and materials which have already been unproductive for these students.

Sequence

The sequence in which reading skills are taught is not rigidly defined. Published materials vary in the sequential order of skills, and authorities also disagree on the matter of order. The sequence used in teaching follows the instructional needs identified through personal testing and observation. As students gain understanding of a skill or process, introduce a more complex skill that has not yet been mastered.

In all decisions--content, method, and sequence--the basic objective is to maximize the time and effort of the remedial student.

Planning

A Personalized/Individualized Instruction period should follow the whole class literature or content area reading lesson, while the other students are doing follow-up assignments independently. The material that has already been read and understood can then be used as practice exercises during the tutorial.

For example, words may be taken from the reading passage to illustrate the function of specific phonic or structural elements of language. One section of the reading passage can be used to process a specific comprehension skill that either was not an objective of the reading lesson or a skill in which the tutorial group needs more intensive instruction.

Teachers may create their own materials or select from among published workbooks, however, by using the same material for both the reading lesson and the tutorial, the need for locating or creating additional practice materials is obviated. Furthermore, the students are able to focus on specific skills using reading material with which they are already familiar.

Personalized/Individualized Instruction

To maximize instructional time and effect, a lesson plan should be written which will enable the full development of the performance objective from its basic concept to its ultimate application in actual reading. Each lesson plan will provide for two 20-minute tutorials in which students experience the objective through all language modalities. Whether learning a phonic element or a comprehension process in the course of the lesson students will:

- listen
- speak
- read and
- write.

Each developmental lesson plan provides for the following sequence of instruction: Directed Instruction, Supervised Practice, and Application to a Real Reading Situation.

I. Directed Instruction

The students listen while the teacher explains and illustrates the conceptual foundation of the performance objective. Students speak about the concepts underlying the objective and provide their own illustrations, questions, etc.

Illustration A.

Performance Objective: Sight Vocabulary: Students will read five selected sight vocabulary words from the Dolch List rapidly, without need for analysis of phonic or structural parts: all some there then they

Directed Instruction:

- The teacher presents the concept that there are familiar, recurring sights and sounds in our daily environments that we deal with rapidly, almost without conscious thinking. Teacher illustrates this: walking through a doorway; sitting on a chair; hearing traffic sounds, etc. Students are asked to contribute similar examples.
- By contrast, there may be unusual, less common sights and sounds that we have to stop to think about: an ambulance in front of the school; a "wet paint" sign on the classroom door; etc. Students are asked to give other illustrations of uncommon events.
- The teacher presents the notion that there are words, also, that are so common, repeated so often, that we must respond to them without much conscious thought--automatically; for example: and, to, so. Students add their own illustrations.
- The teacher adds that these words, in spite of their common usage, are important in conveying the meaning of what we read. This is illustrated in short sentences:
 "I ate all of the cookies."
 "I ate some of the cookies."

Students contribute their own examples.

Illustration B.

Performance Objective: Inferred Meaning: Students will deduce meanings not explicitly stated but logically suggested by textual material.

Directed Instruction:

- The teacher enters with a folded umbrella.

What are the facts? (Teacher is carrying an umbrella.)

What can we infer from the facts? (He or she thinks it will rain; it is raining.)
- What are the differences between a fact and an inference?
- What is an "inferred meaning"?
- The teacher elicits students' own examples of inferred meanings.

Illustration C.

Performance Objective: Figurative Language: Students will identify the meaning of words and phrases in a story which are not used literally, but are idiomatic or exaggerated substitutes for literal expressions.

Directed Instruction:

- The teacher presents the concept that ideas can be expressed in many different ways. Different nationalities, regional groups within a country, or even families develop their own "pet expressions." This is one reason why it is so hard to learn foreign languages. For example, imagine that a person just landed in New York from Switzerland, knew no English and heard someone say:
 "It's raining cats and dogs today."
 "My house is as neat as a pin."
- Students are invited to take the part of that foreign traveler hearing other figurative language and give their own illustrations of idiomatic expressions.
- When one reads the words of any other person--even in our own language--we have to use the context to interpret meanings of figurative language.

In the course of this directed instruction through listening and speaking the teacher can observe the extent to which the students in the group actually understand the concept underlying the performance objective. When this is generally understood, the lesson proceeds to the next stage of development.

II. Supervised Practice

In this stage, the teacher closely supervises the students' application of the performance objective using short sentences or paragraphs. Reading material is deliberately kept brief to permit students' repeated practice of the concept, and the teacher's frequent opportunity to assess learning, correct errors, and provide additional instruction.

Supervised practice periods can utilize stories and texts used in the reading lesson, teacher-made worksheets or published workbooks selecting those exercises that provide practice for the performance objective of the lesson. Answers should be discussed and students should be required to explain or justify the answers they select.

The emphasis during Supervised Practice is on the process used, rather than merely the correctness of the answer.

III. Application to Real Reading and Writing

In order to assess the effectiveness of Directed Instruction and Supervised Practice students must be able to apply the performance objective in the reading to real stories, books, or newspapers.

During this last stage of the developmental lesson, students will read a story and through questioning (or teacher observation) will demonstrate that the performance objective has been achieved, e.g.:

If the objective has been the rapid recognition of sight vocabulary, the teacher will ask the students appropriate questions after the story is read, such as:

- "Did John take all the money?"
- "What happened then?"

If the objective has been a comprehension process, such as inferred meaning, appropriate questions may be presented before the reading, such as:

- "Why do you think Sarah left early?"
- "What is this story mainly about?"

If suitable reading material is not available (or there are not enough copies), the teacher may follow one of these alternatives:

- Read a story aloud to the group. Pose questions appropriate to the performance objective and have students write their answers.
- Write a short story and questions on the chalkboard and have students respond in writing.
- Write an incomplete story on the chalkboard and have students create an ending, developing an inference, or using figurative language, or doing a character analysis, etc.

At each stage of the developmental lesson the teacher will observe and assess the extent to which the stated objective has been learned and the possible need for reteaching using a different approach.

Each lesson should be developed over two consecutive individualized tutorial periods. This will allow for a full development through listening, speaking, reading, and writing. Extending the lesson into a second day also enables the teacher to assess the students' ability to recall what was taught. When the group has thus demonstrated mastery of an objective through its application to real reading, another performance objective can be introduced.

TEACHING WORD IDENTIFICATION TECHNIQUES

The competent reader uses more than one technique to identify an unfamiliar word. Remedial students need to learn these alternatives, including:

- phonic synthesis and analysis;
- structural synthesis and analysis;
- configurational clues;
- semantic clues (from surrounding text);
- syntactic clues (parts of speech; word order).

The student will obviously never be able to memorize all the phonic elements, structures, and configurations of the English language. And of course we can never teach all the semantic and syntactic clues the student will have to analyze. What is taught, however, is that there are several alternatives and the basic strategies for using them.

Phonic Synthesis and Analysis

The reason for teaching phonic elements is to help the students read unfamiliar words. The student must associate the letter (or combination) with the sound it signifies and then blend these sounds into a word that can be pronounced.

This is a helpful strategy when all the letters in the word are associated with specific sounds. Many consonants (e.g., d, n, z), consonant blends (e.g., tr, bl, cr), and digraphs (e.g., ch, sh, ph), consistently signify the same sounds. It is useful for students to learn these sound-symbol associations.

There are, however, other letters in the English alphabet that signify several sounds, and, conversely, several sounds that are signified by one letter:

- Consider s as in saw, was, and sugar or a as in man, about and all.
- Conversely, the letters c (car), k (kite) and ch (character) all represent the same sound.

Students may be expected to master those commonly used phonic elements that are consistently represented in our language.

Regular phonic elements can be taught separately (c-s-t) and then blended into a word (cat); or sight words (run) with regular phonic elements can be analyzed (r-u-n). In either approach, the objective is to learn the letter-sound association as a means to reading meaningful language.

Phonic elements are always taught in the context of real language, and not as isolated exercises. As students learn new letter-sound associations, they should apply this to reading appropriate stories, poems, etc., so that the purpose for phonic instruction is always clear.

Students with a preference for auditory learning should be most successful with a phonic approach to reading.

Structural Synthesis and Analysis

Another way to identify an unknown word is to examine its structure. Linguistic, or word structures are composed of one or more letters that together become pronounceable units within a word, most often as syllables.

Some syllables may be real words themselves. For example, birthday is actually a compound word made up of birth and day, whose meanings remain the same in the new word, i.e., "the day of a birth."

Other syllables and inflections have no independent meanings but do alter the meaning of the root to which they are affixed. (See chart below.)

CLASSIFICATION OF WORD STRUCTURE ELEMENTS TOGETHER WITH EXAMPLES AND WORD RECOGNITION PROCESSES

WORDS IN A COMPOUND WORD	STEM OR ROOT WORD	INFLECTIONAL FORMS	PREFIXES	SUFFIXES	POSSESSIVE FORMS	CONTRACTIONS	SYLLABLES
Example: <i>snowman</i> Children learn to identify the two separate words in a compound word as <i>snow</i>, <i>man</i>, when having difficulty in reading a compound word.	Example: <i>joy</i> Children learn to look for the stem word in words changed by adding affixes as <i>joyful</i>, <i>enjoyed</i>, <i>enjoyment</i> as needed when meeting unrecognized words.	Examples: Words changed by adding <i>s—cats</i> <i>es—boxes</i> <i>ed—walked</i> <i>ing—walking</i> <i>er—swifter</i> <i>trainer</i> <i>est—sweetest</i> Children learn to recognize and pronounce these endings when encountered in reading words.	Examples: <i>re—return</i> <i>dis—disappointed</i> Children learn to recognize prefixes and their meanings when encountered in reading words.	Examples: <i>ment—amusement</i> <i>less—helpless</i> Children learn to recognize suffixes and their meanings when encountered in reading words.	Examples: <i>John's hat</i> <i>the girl's doll</i> Children learn to identify possessive forms by noting apostrophe <i>s</i> in reading words.	Examples: <i>didn't</i> <i>aren't</i> <i>haven't</i> Children learn that the one word stands for two words, and that the apostrophe shows where a letter was left out.	Examples: <i>dan ger</i> <i>wis dom</i> Children learn the concept of a syllable, and learn several ways of dividing words into syllables, when reading words.

*Nila Banton Smith, Reading Instruction for Today's Children. (Englewood Cliffs, N.J.: Prentice-Hall Inc., 1963), p. 218.

It is important that students understand the rules and procedures for analyzing or synthesizing the structural components of words so that meaning will not be sacrificed. Students should not be encouraged to indiscriminately "look for the little word in the big word" which can lead to errors such as fat/her for father. Such errors are avoided by always teaching word parts within the context of meaningful vocabulary and real reading situations.

Students with preference for visual learning should benefit from the structural approach which presents larger "chunks" of visual information than single letters or blends.

Context Clues - Semantic and Syntactic

Although phonic, structural and configurational clues are important, strategies for word recognition involve not only pronunciation of the word, but also the understanding of its meaning.

Few words, however, have only one meaning; dictionaries usually offer at least two for each entry.

Paul Kollers, in his introduction to Edmund Burke Huey's classic work on reading, gave this summation of Huey:

The main thrust of his argument is that word meanings do not exist in isolation in the reader's mind like so many entries in a dictionary. What a word means to the reader depends upon what he is reading and what he expects to read, the phrase, clause, or sentence in which the words appear. The meaning of a word, that is to say, depends upon the thought that it is being used to express and the context of its expression.*

Thus, word identification strategies become useful when they are applied in meaningful reading; reading becomes meaningful through two primary processes:

- Semantic clues - the meaning of words, and
- Syntactic clues - the order of words (including their "class," i.e., noun, verb, adjective, or adverb).

*Edmund Burke Huey, The Psychology and Pedagogy of Reading (Cambridge: MIT Press, 1968, Originally published, New York: Macmillan Company, 1908) p. xxx.

While semantic clues are more powerful, syntax is an important support, e.g.,

The dog bit the man.
The man bit the dog.

In these statements, the semantic clues (word meanings) do not change, but the syntactic arrangement of each sentence leads us to very different conclusions!

Conversely - The girl fed the cat every day.
The girl hit the cat every day.

Here the syntax (word order) is the same in each sentence, but the semantic input, the meaning of the verb, changes and thus changes the total meaning of each sentence as well as the reaction of the reader.

Word function and word order can only be observed, taught, and learned in the context of a sentence, which is the minimal unit of meaning in the English language. In order to incorporate a word into an individual's vocabulary, the word must be heard, seen, and used as part of a sentence (at least), in which its function is made clear.

Sentence Structures

Most children intuitively generate accurate sentence structures. A six year old can be expected to say, "I'm going home" and not "Home going I'm" or some other variant arrangement of these words. This understanding of English syntax is applied, also, in listening and in reading so that children not only communicate their own ideas, but can understand the communications of others.

The remedial reading student may not be expected to have acquired consistent skill in ordering words, which limits both communication and understanding. It is important, therefore, that remedial instruction--at all grade levels--includes teaching the structural patterns of English sentences. Instruction is begun with basic patterns, i.e., subject - verb - object, and is extended as patterns become more complex.

1. Tom rakes the leaves. The leaves are on the lawn.
2. Tom rakes the leaves on the lawn.
3. Tom is raking the leaves which are on the lawn.
4. The leaves on the lawn are being raked by Tom.
5. There are leaves on the lawn which Tom is raking.

The meaning of each of these sentences is essentially the same. The sentence structures, however, become increasingly complex. This increasing complexity parallels the increasing difficulty, or readability, of reading material. Stories at higher levels of readability will contain more complex sentence structures, in addition to more complex words and concepts. This is what gives stories a more varied flow and makes reading and writing more interesting.

Individual sentence patterns should be taught at the time they appear in the students' reading and writing. Each pattern is taught through all modalities of communication:

- the student listens to the pattern (as the teacher reads aloud);
- the student speaks the pattern (generates original sentences);
- the student reads the pattern;
- the student writes the pattern.

Use of the correct word order in sentence patterns improves students' expressive and receptive use of language, and increases real understanding of the individual words as they are used in the sentences.

Semantic Clues

The meaning of an unfamiliar word can frequently be clued by the meanings of words that surround it in a sentence or passage. For example, "His broken leg thwarted John's hopes of playing football that year." The word thwarted can readily be deduced by a beginning reader who understands the rest of the sentence.

McCullough* has identified four types of semantic clues that students can use:

1. Experience. The student supplies the word because it makes sense in terms of his own experiences. For example: The postman brought a (letter) from Aunt Mary.
2. Comparison or contrast. The unknown word can be supplied because it is evident in a contrast or comparison. For example: Rabbits have short tails and cats have (long) tails.
3. Familiar expression. Sometimes a word is supplied because it just fits naturally into a cliché which has been heard so often that it is as familiar as the cliché: The popcorn was white as (snow).

*Constance M. McCullough, "Context Aids in Reading," Elementary English Review, Vol. 20: April 1943, pp. 140-143.

4. Definition. Sometimes an unknown word is defined in a passage and the definition gives a clue. For example: Tiny was the largest animal in the zoo. He was an old gray (elephant).

Classification is an important skill in processing context clues to word meaning. The reader can place the unfamiliar word into a category or a topic and then is able to make an informed guess as to its meaning. Students can be taught specific strategies for examining similarities and differences between word meanings, and making relationships between concepts by placing words in appropriate categories. Johnson* has identified three such strategies: semantic associations, semantic mapping and semantic feature analysis.

Semantic Association helps students expand their vocabularies by generating lists of words related to a known topic of interest. The topic words may be taken from a story being read, from a current holiday, or other common experience.

The class can be divided into groups or teams, each given a single word or topic (e.g., Halloween; Prospect Park Zoo; Peter Stuyvesant).

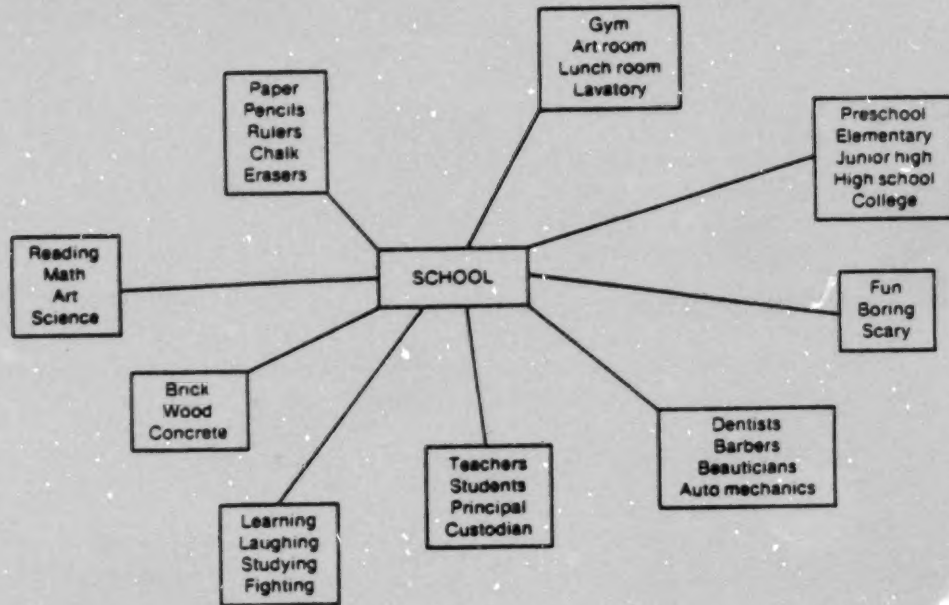
The team records all the words they associated with their topic. These are written (on chalkboard or individual sheets) for the whole class to read, discuss and, perhaps, write down.

Students share new words, new meanings for known words, and new associations of words, all of which are applied in future reading and writing. This is a useful technique for pre-reading activities for context material.

Semantic Mapping, also known as "webbing" or "networking," provides a graphic display of words that students associate with a known word or topic. The diagram below illustrates the unlimited associations that may be made from the central topic, and the additional members of each sub-topic.

*Dale D. Johnson, Three Sound Strategies for Vocabulary Development, Ginn Occasional Papers No. 3 (New York: Ginn and Company, 1980).

SEMANTIC MAP OF SCHOOL



The "mapping" or "webbing" process needs time for discussion and development. This will contribute to the depth and breadth of vocabulary development and reading comprehension, as well as help students identify unknown words.

Semantic Feature Analysis enables students to understand relationships among words and to expand vocabulary. As the term implies, feature analysis looks at the word or topic itself and explores or analyzes its inherent characteristics.

The table on the next page provides a frame in which a topic "tools" was analyzed. In the column on the left are listed items within the category of "tools," the column headings describe features or characteristics of tools. Each tool named is then analyzed (discussed) to discover which of the features generally ascribed to tools that particular one does have.

*Dale D. Johnson, *ibid.*

Topic: Tools*

Features

<u>Words</u>	Pounds	Cuts	Grips	Wood	Cloth	Dirt	Handle
hammer	+	-	-	+	-	-	+
saw	-	+	-	+	-	-	+
scissors	-	+	-	-	+	-	+
pliers	-	-	+	+	-	-	+
hoe	-	+	-	-	-	+	+

When the class has completed this semantic feature analysis of "tools" they have illustrated their collective knowledge and agreement:

- a hammer pounds;
- it does not cut or grip;
- it is used on wood;
- it is not used with cloth or dirt;
- it has a handle.

Through this analysis, new meanings for a known word ("pound") are learned, distinctions are made among similar terms, and language categories are developed. The thinking process involved in this strategy should be directly applied in the students' reading and writing.

Intangible Correlates

"Intangible correlates" describes those words for which there are no tangible or visible representations. These words almost defy definition out of context and yet give our language its depth and contrast. In this category are words like:

- yet
- however
- because
- either
- than

*Dale D. Johnson, *ibid.*

Such words can only be taught through experience and much repetitive use. Direct students' attention to these words as they occur in stories and in discussions. These are the words that signal connection, comparison, sequence, confirmation, and negation. Understanding of their function is critical to reading and writing.

Word Identification versus Reading Comprehension

There is no dichotomy or separation between teaching word identification and reading comprehension. They are interdependent processes. Comprehension of a passage helps students identify words and identification of words helps them comprehend the passage.

Word identification strategies--phonetic, structural, configurational, and contextual--must be taught as elements of the total reading process. All lessons, therefore, include the reading of something that is interesting, because interest in the reading material is the best reason for developing word identification skills.

The Developmental Plan

Each stage of instruction--monthly, weekly, and daily--follows the same developmental patterns: from concrete to abstract; from known to unknown; from receptive to expressive. Human learning at all levels follows these patterns. We learn more about something from concrete experience of it than by merely reading about it. And we learn more about something by seeing a picture of it than by merely reading about it. Abstract learning, therefore, must be founded upon these concrete experiences, using listening, speaking, reading and writing. All developmental lessons follow four basic steps:

1. Reality Level

The instructional objective is presented on the level of reality, using real materials or experiences related to the students' interest and prior learning. Visit to local points of interest, observation of machines, interviews with interesting people, and so on, are included at this level. Oral discussion is used to develop conceptual understanding. Pertinent names and descriptive language are presented orally.

2. Representational Level

The materials and experiences discussed at the reality level are represented by analogs of reality such as pictures, films, recordings, etc. Names and descriptive terms used at the reality level are presented in written form.

At this level, students may be grouped according to their preferred learning modality.

3. Guided Practice

Under supervision, students practice the instructional objectives in short exercises in which the previous learnings are represented in printed form. Review students' work and reteach as needed. Carefully selected, appropriate commercial workbook materials are well suited to this level.

4. Independent Application and Evaluation

Students demonstrate learning of the objective by applying it to a real reading situation. Basal readers, anthologies, trade books, newspapers and such may be used. Students engage in discussion of the story, answer questions, or write original stories which prove that they are able to integrate their new understanding into real communication.

Note: This lesson will not be completed in one day and may actually be the outline for the week. This outline may be applied in Content Area Reading lessons as well.

Grouping

Personalized - or individualized - instruction need not be delivered to one individual student at a time. There is, indeed, an advantage to grouping compatible students for instruction so they can benefit from the interaction of language and ideas among peers.

It is evident that students in a Promotional GATES class differ from each other in many ways. For personalized instruction, three primary differences may be considered as criteria for grouping.

1. Instructional Method (e.g. Language Experience, Multisensory, Sight Vocabulary, et al.): The approach being used will reflect your assessment of students' preferred learning styles, and will be one criterion for grouping.
2. Instructional Objective: Based on prior assessments (CAT, IRI, et al.), students needing instruction in the same area (e.g., syllabication, literal meanings, sequential ordering) may form a group.
3. Level of Reading Ability: The reading difficulty of texts being used is another criterion for grouping students. During a directed reading lesson, for example, the group may be expected to use the same text, within the instructional level (use DRP scores or cloze procedure results) of each of the students.

Students should not be assigned to one group for all activities, nor for the whole year. Groupings need to be flexible so that students can experience different methods of instruction and can interact with children of different styles and abilities. Flexible grouping avoids negative characterizations that can become attached to a group perceived as "the slow" group or "the baby book" readers.

Therefore, students are sometimes grouped for experiences related to common objectivity, regardless of reading ability or learning style (Level 1. Reality Level). These students may be regrouped later according to the instructional method used to practice the objective (Level 3. Guided Practice Activities). They may again be regrouped when they apply their newly acquired skill in a real reading situation (Level 4. Independent Application and Evaluation).

Learning Stations

Learning stations (see p. 100) that have been created for other purposes, may be adapted for use during personalized instruction. For example, the Writing and Publishing Center will have the materials needed for multisensory learning activities. The organization of space that is inherent in a Learning Center design is also well suited to the needs of instructional grouping. Both designs need to screen out visual and auditory distractions as much as possible.

Peer Tutoring

Peer-tutoring offers some unique advantages over the usual adult-child situation, especially when the child is having difficulty. It reduces the barriers of social status, age and authority which are unavoidable in the teacher-student relationship. In the normal learning situation, these barriers are usually manageable. Where the student has learning problems, however, they may become an additional source of anxiety. The student may focus excessively on the relationship itself, thus diverting energy and attention from the learning tasks. With a peer, the student may feel more secure in revealing deficiencies and accepting correction.

A real work situation is established. The tutor is "hired" to do a job for which appraisal (e.g., teacher's criticism; the achievement or failure of the person being tutored) and reward, in the form of prestige or special awards, are implicit. Both the tutor and the student being tutored are placed in real positions of trust and responsibility. They become responsible for their own success. They can experience a relationship based upon empathy and cooperation between equals.

In the most practical sense, peer-tutoring enables the teacher to supervise the work of many students at one time, thus increasing the scope of influence. While the instruction is being executed by students, you are available for continuing evaluation and facilitation of that instruction. A regular weekly meeting of the tutors, group or individual, is a useful monitoring strategy.

First, assign each tutorial pair as a "team" for a mutual learning experience. The tutor (the elder) and the student being tutored are matched, on the basis of diagnostic evaluation, for commonality of skill deficit. For example, a 14-year-old having difficulty learning prefixes is assigned to teach them to a 12-year-old learning them for the first time. In order to prepare the lesson, the tutor must do some self-teaching, or seek out instruction from the teacher. Instructing another person becomes, then, a practice lesson for the tutor.

Second, we use diagnostic tests to establish instructional objectives for each student (e.g., "To learn the rule of silent e.") Both students in the tutorial pair are aware of the instructional objective. The teacher knows that the objective is a realistic one, and that the tutor has suitable materials available. Achievement of each objective becomes a short-term goal. This provides both students with frequent opportunities for evaluation of the instruction in progress and for the development of new objectives.

The existence of a stable structure should help both teacher and students to feel more comfortable. The structure sets parameters in terms of knowing and predicting what is expected. It also acts as contrast to those other times when lessons are deliberately less structured.

Team Teaching

Teachers have preferred teaching styles, interests, and talents. By working as a team, teachers may be able to match their special teaching styles to the learning styles of the students. A team teaching project follows these stages of development:

1. Two or more teachers, whose classes approximate the same range of ages and abilities, agree to pool their teaching time and regroup their classes.
2. Teachers identify areas of special instructional interest, talent or style. For example, the Language Experience Approach may be a method of particular interest to one teacher; another may have developed materials and strategies for multisensory instruction.

3. The teachers identify days and hours in which their classes may be regrouped.
4. The teachers identify the students who would benefit from each teacher's specialty; students are regrouped across class lines, keeping group sizes fairly equal.
5. The entire design will require the approval of the principal of course, before it can be implemented.

Note: Because Peer Tutoring and Team Teaching designs can cross class lines, they can bring Promotional GATES students into social contact with other students. For example, fourth grade Promotional GATES students may be assigned to tutor first graders to their mutual benefit.

Alternative Strategies

Published teaching materials may be inappropriate to the specific demands of personalized instruction. This may be a special problem for the seriously disabled reader. To fill such needs for appropriate teaching materials, two time-honored approaches are recommended: Language Experience, and, for the group who are non-readers and have serious decoding problems, Fernald.

LANGUAGE EXPERIENCE APPROACH (LEA)

This approach can be very effective in teaching disabled readers that printed words are simply spoken language written down. Thus, the students capitalize upon the store of oral language they bring to the reading situation. This provides the unique advantage of students being able to read words and ideas they already understand. As you write the story dictated by the students, they can see the encoding of speech into print; as they read that story, they experience the same process in reverse, i.e., decoding from print into speech.

Using students' own language and ideas provides built-in interest in the material to be read. Phonic and structural elements of the language, as well as specific comprehension processes, are taught analytically, i.e., from the whole (word or story) to its parts.

Suggested Procedures

Engage students in the oral discussion of a shared or familiar experience, e.g.:

- What did you do yesterday when it rained?
- What did you think of the movie shown in school yesterday?
- What have you noticed about this school?
- Close your eyes. What do you hear?
- What do you know about trees?

Ask each student to draw a picture illustrating a thought expressed during the discussion (leaving a 4-inch margin at the bottom of the drawing paper).

Have each student give you his or her drawing and dictate a caption, which you write in the 4" lower margin. (Dictated language is best written verbatim. If there is a gross distortion of meaning, you may tactfully suggest an alternative word or sequence.)

As each caption is written, the teacher comments, and elicits comments, on:

- spelling patterns: common and/or unusual
- similarities/differences between words
- frequency of basic sight vocabulary
- esoteric or low-frequency words
- ideas expressed
- the permanence of written language, as contrasted with oral

The group's captioned pictures are examined as a collection on a specific theme. The students collectively suggest an appropriate sequential arrangement for them. When sequenced, the children take turns reading the captions aloud as the teacher writes them on the experience chart. (Spaces are left for connecting sentences/phrases.)

Students together reread the dictated story and insert connecting sentences/phrases to give it continuity. The story is copied by each student into a notebook. This is now the reading material for use in the supervised practice of deficient word identification and comprehension skills.

Note: Above procedures are obviously not the work of one lesson. The whole process can and should be extended over many days. In this way, you provide for testing recall of whatever words were dictated and read on the first day.

For further study of the LEA, these basic texts are recommended:

Sylvia Ashton-Warner, Teacher. (New York: Simon and Schuster, 1963).

Doris M. Lee and Roach Van Allen, Learning to Read Through Experience. (New York: Appleton-Century Crofts, 1963. Paperback published by Prentice Hall, Inc., 1963).

FERNALD APPROACH

First introduced by Grace Fernald in 1921, the approach has been incorporated under other names, such as VAKT, Multimodal, kinesthetic-tracing, perceptual-motor, et al.

The Fernald approach is based upon its developer's observation of her students' "need for movement." She therefore added that component--movement, or kinesthesia--to sight and hearing in helping children to learn. Ms. Fernald favored the use of cursive writing and the child's own (organic) vocabulary in her teaching. Words may be selected from an LEA story that the group wrote. Through the years, there have been many adaptations of this approach, using manuscript writing, sight words, vocabulary from content areas, etc. Whatever handwriting or vocabulary is used, however, the basic sequence of instruction is invariant.

Stage One

For non-readers or seriously disabled readers, use crayon on 4" x 10" construction paper. A rough surface, such as wire mesh or sandpaper, can be placed under the paper. This results in raised letters for the final product.

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students hear themselves say the word.
- Students trace the word with their fingertips and feel the surface of the letters.
- Students feel the movement of the letter outlines.
- Students see the movement of their own hands writing the word.
- Students say the word as they trace it.
- Students hear themselves say the word as they trace it.
- Students write the word from memory (3x).

Stage Two

For less disabled readers, this shorter and less complex sequence is recommended. Using pencil on index card:

- Students see the teacher write the word.
- Students hear the teacher say the word.
- Students say the word.
- Students look at (study) the word.
- Students visualize the word (eyes closed).
- Students write the word from memory (3x).

Stage Three

If Stages One or Two have used cursive writing, the same word should be printed now (on individual cards, or listed on paper) so that students see letters as they appear in books.

- Students look at (study) the word.
- Students hear the teacher say the word.
- Students say the word.
- Students write the word from memory (3x).

Stage Four

Using words in sentence context, each word taught is now printed in the context of a sentence.

- Students look at new words in the sentence.
- Students visually note resemblance of new words to those already learned.
- Students hear the teacher say the word previously learned.
- Students say the word.
- Students write the word from memory (3x).

The index cards and notebooks students have used are the individual WORD BANKS. These become reference files to which new words may be compared.

Phonic and structural elements are taught analytically, i.e., by directing the student's attention to the phonic elements in words already mastered. Word analysis skills will increase as these phonic elements are noted again and again in known words and in new words.

Deficits previously noted in the areas of comprehension can be taught. When words are put into the context of a sentence (Stage Four), these sentences can become the material for processing literal, interpretive, and inferential meanings. Meanings of new words in the same sentences can be deduced through context clues. Single sentences may be expanded to develop more meaningful material for further teaching.

APPROACHES TO BASIC SIGHT VOCABULARY

A comparatively small number of words occur with extremely high frequency in our language. Many of these words are those that unite vocabulary into highly regular sentence structure patterns. The reader must develop these words, many of which do not follow regular spelling patterns, as a rapid recognition vocabulary.

KUCERA-FRANCIS WORD LIST

The following 220 words are the words of greatest frequency in the Kucera-Francis study of present-day American English.

KUCERA-FRANCIS WORD LIST

1. the	56. its	111. state	166. Mrs.
2. of	57. about	112. good	167. 'thought
3. and	58. into	113. very	168. went
4. to	59. than	114. make	169. say
5. a	60. them	115. world	170. part
6. in	61. can	116. still	171. once
7. that	62. only	117. own	172. general
8. is	63. other	118. see	173. high
9. was	64. new	119. men	174. upon
10. he	65. some	120. work	175. school
11. for	66. could	121. long	176. every
12. it	67. time	122. get	177. don't
13. with	68. these	123. here	178. does
14. as	69. two	124. between	179. got
15. his	70. may	125. both	180. united
16. on	71. then	126. life	181. left
17. be	72. do	127. being	182. number
18. at	73. first	128. under	183. course
19. by	74. any	129. never	184. war
20. I	75. my	130. day	185. until
21. this	76. now	131. same	186. always
22. had	77. such	132. another	187. away
23. not	78. like	133. know	188. something
24. are	79. our	134. while	189. fact
25. but	80. over	135. last	190. though
26. from	81. man	136. might	191. water
27. or	82. me	137. us	192. less
28. have	83. even	138. great	193. public
29. an	84. most	139. old	194. put
30. they	85. made	140. year	195. thing
31. which	86. after	141. off	196. 'almost
32. one	87. also	142. come	197. hand
33. you	88. did	143. since	198. enough
34. were	89. many	144. against	199. far
35. her	90. before	145. go	200. took
36. all	91. must	146. came	201. head
37. she	92. through	147. right	202. yet
38. there	93. back	148. used	203. government
39. would	94. years	149. take	204. system
40. their	95. where	150. three	205. better
41. we	96. much	151. states	206. set
42. him	97. your	152. himself	207. told
43. been	98. way	153. few	208. nothing
44. has	99. well	154. house	209. night
45. when	100. down	155. use	210. end
46. who	101. should	156. during	211. why
47. will	102. because	157. without	212. called
48. more	103. each	158. again	213. didn't
49. no	104. just	159. place	214. eyes
50. if	105. those	160. American	215. find
51. out	106. people	161. around	216. going
52. so	107. Mr.	162. however	217. look
53. said	108. how	163. home	218. asked
54. what	109. too	164. small	219. later
55. up	110. little	165. found	220. knew

DOLCH WORD LIST

The 82 words from the Dolch Word List which are not found in the Kucera-Francis List are presented below.

1. am	21. fall	41. let	62. sit
2. ask	22. fast	42. light	63. soon
3. ate	23. five	43. live	64. sleep
4. best	24. fly	44. myself	65. soon
5. big	25. four	45. open	66. start
6. black	26. full	46. pick	67. stop
7. blue	27. funny	47. play	68. tell
8. bring	28. gave	48. please	69. ten
9. brown	29. give	49. pretty	70. tank
10. buy	30. goes	50. pull	71. today
11. call	31. green	51. ran	72. together
12. carry	32. grow	52. read	73. try
13. clean	33. help	53. red	74. walk
14. cold	34. hold	54. ride	75. want
15. cut	35. hot	55. round	76. warm
16. done	36. hurt	56. run	77. wash
17. draw	37. jump	57. saw	78. white
18. drink	38. keep	58. seven	79. wish
19. eat	39. kind	59. shall	80. write
20. eight	40. laugh	60. show	81. yellow
		61. sing	82. yes

These eighty-two words deserve careful consideration in that the source of the words may be more representative of words used by young children than some vocabulary on the Kucera-Francis list. Nevertheless, many of the words of both lists are critical to a rapid recognition vocabulary and, in turn, to reading fluency.

Activities for developing rapid recognition vocabulary should always account for meaning through a picture context, written sentence context, or oral language context. Such activities include the following:

1. Cut pictures from magazines that represent vocabulary of high frequency: from classes, such as nouns (eyes, people); verbs (jump, eat, drink); and adjectives (little, blue, yellow). Paste the pictures in a large circle on tagboard. Attach a tagboard pointer in the center of the circle with a paper rivet. Prepare a set of tagboard word cards with the words represented by the picture. Each player spins the pointer and notes the word represented by the picture.

2. Use illustrations or large pictures that represent a variety of high-frequency words for development. Prepare sentences on tagboard to match the action in the picture.

For example:

The boy threw the ball.

It crashed through the window.

The angry man is talking to the boy.

3. A variation of this exercise is to cut the tagboard sentences apart and provide a deck of word cards for each sentence.

boy

the

ball.

the

threw

The student builds a sentence to represent the action in the picture.

4. Prepare a set of word cards by printing each word in large letters on five-by-eight-inch tagboard. Paste a small picture as a clue to the word meaning on the opposite side of the card. Use the word cards as flashcards by exposing each word for a few second; then do a meaning check with the picture-clue reference. Students trace the word with the index and middle finger to provide a tactile-kinesthetic reinforcement.

Summary

Personalized/Individualized Instruction is the aspect of the day's program that is specifically responsive to individual learning needs. For this reason, it requires the greatest amount of your planning and creative thinking. It may be difficult or impossible to locate published materials that meet the diagnosed needs of remedial students. The materials that teachers create themselves--and with their students--is frequently the most effective.

The impact of personalized instruction, however, will not come from any materials, but from the direct instruction and experience that you share with students.

The Whole-Class or Large Group Literature Lesson

The reading of literature by a whole class, or by a large group within the class, provides a pleasant period of interchange of ideas and experiences and opportunities for role-playing, dramatics, and choral speaking. It is perhaps the most effective way of developing a sense of sequence, grasping inference and extended meanings, and understanding an author's purpose or theme.

Selecting works of some literary merit offers students the opportunity to share in a common literary heritage and to develop, in the most effective way possible, a feeling for beauty of language, effective choice of words, and true sentence sense.

Your selection of the particular stories, novels, poems, and other genres involves such qualities as:

1. Good literary style with characterization, action, suspense, and humor.
2. An immediate direct beginning, quick development, and a satisfying ending.
3. Content that provides incidental learnings; information pertaining to historical backgrounds; customs and mores of other peoples; scientific or political materials, etc.
4. Variety, which will include different genres; traditional and contemporary material; selections providing a range of culture and periods; situations where both boys and girls, men and women are engaged in non-stereotype situations.
5. High-quality illustrations that relate directly to the work of literature.
6. At the start, easy-to-read works will be those most likely to appeal to the interests of the specific class involved.
7. As a student's reading ability grows, more difficult selections, with heavier vocabulary burden, extended meanings, and greater subtleties of style and thought are in order.
8. Expository reading material in the social or physical sciences should be regularly incorporated into each week's reading. This enables students to gain experience with a style of writing which is used in both textbooks and test passages.

In presenting the literature thus selected, it would be helpful to remember to:

- Attempt to ensure that the students enjoy the literature by a lively introduction which awakens interest and helps students place the story in a framework of their own experience.

- Go over any necessary extended meanings and unfamiliar words in context either before the reading or as the words occur.
- Read enough of the chapter, story or selection to ensure that students fully understand who are the main characters, the setting and the situation, enabling them to continue reading silently with understanding.
- Make sure, at the end of the selection, that everyone understands its literal meaning.
- Provide for discussion and for the sharing of students' experiences similar to, or touched off by, the selection.
- Supplement the reading with dramatization or oral work, i.e., choral speaking.
- Relate some writing to the reading of literature.

Sequence of Instruction

Whatever reading material is selected, the following sequence of instruction for this lesson is recommended to ensure a developmental and integrated experience offering listening, speaking, reading and writing.

1. Daily Performance Objective: Based on one or two comprehension criteria suitable to the reading material and tested by the California Achievement Test.
2. Preparation Through Directed Instruction:
 - a) Brainstorming: Teacher introduces conceptual foundations of the material. Elicits students prior knowledge/experience related to these concepts through:
 - semantic mapping
 - categorization of ideas
 - guided questioning
 - (written on chalkboard)
 - b) Oral Reading: Teacher reads entire story/passage aloud.
 - c) Extended Brainstorming: Students expand maps, lists, etc. of prior knowledge to include new knowledge gained from hearing material read aloud.

- d) Vocabulary Development: Teacher and students identify unfamiliar vocabulary or familiar words with new meanings. Special focus will be on one or more vocabulary criteria tested by the California Achievement Test:

- Same Meaning
- Opposite Meaning
- Multimeanings

Students enter new vocabulary in WORD BANKS. (See description on following page.)

3. Supervised Reading: Following review of concepts and vocabulary, students read the story/passage silently.

- a) Comprehension Probes: With focus on the performance objective, teacher develops directed questions which may be posed:

- before silent reading to guide comprehension;
- during silent reading as teacher interrupts at designated points in the passage;
- after silent reading as practice in comprehension and recall.

These three models can be used singly or in any combination suited to the material and the students' needs (e.g. longer passages and/or less able readers will benefit from briefer reading periods, and questions may be posed during the reading).

4. Application: Students demonstrate their general comprehension of the reading material and their explicit mastery of the performance objective through the completion of a relevant follow-up activity which may include:

- a written assignment
- drama/role play
- homework assignments
- in-school group projects

Questioning

Questioning should be directed toward explicit comprehension processes. Students need to be sensitive to the differences between questions of fact (literal) and opinions (interpretive); they need to be encouraged to move on from these levels to the creative (inferential) and critical levels of reasoning. As Botel* has stated:

* Botel, Morton. How To Teach Reading. Chicago, IL: Follett Pub. Co., 1963.

"Questioning is potentially your most important tool for helping students to understand and to interpret what they read. If the questions you pose are thought-provoking and stimulating, your students will grow in their ability to think critically about what they read. On the other hand, if your questions are limited to facts and small details, thinking and appreciation may be shallow."

WORD BANKS

Each student should have a WORD BANK that is always accessible. This should be a real bank:

- students "deposit" only words that they actually know and use in speaking, listening and reading;
- students "withdraw" words when they need them as a reference for correct usage or spelling in the course of their writing.

A WORD BANK can be easily made using a box that is about 5 inches wide and 12 inches long. (A narrow box from sneakers or slippers is perfect.) Each word is entered on a separate 3 x 5 card; dividers are used to arrange words alphabetically. Students may cut these cards from sheets of heavy paper if real file cards and dividers are not available.

For each word, students note word analysis and word meaning details. A separate card for each word allows space for students to add their own notes about the word, such as its multiple meanings.

marathon

ma'ra'thon

1) A race of 26 miles, 285 yards.

"My brother, ran in the New York Marathon."

2) An unusually long period of time.

"Congress met in a marathon session."

New WORD BANK cards are created as the student gains new vocabulary from individual reading, from a whole class experience, from a listening experience, in or out of school. The creation and accumulation of the cards are an effective motivating factor for children's increased awareness of new words and new meanings of known words.

This whole class reading lesson, and its follow-up activities, is likely to require more than one reading period (30 minutes) for full development. By extending the lesson over two or more days, the teacher may provide students with additional opportunities for recalling and reinforcing prior learnings.

READING FOR ENJOYMENT & BEYOND - LITERATURE AND LIBRARIES

"Every teacher realizes that if children turn to reading for entertainment, they must have readily available those books whose contents are so appealing that they are irresistible."*

If reading is to improve, books, magazines, catalogs and other textual materials, plus appropriate media selections should be in the classroom with the students. The classroom library or collection is vital to the Reading/Communication Arts curriculum.

Getting the Collection Together

Borrow from the school library and other sources those materials which are at the students' free (independent) reading levels. Include books which are easier and more difficult than the class reading level indicates. These materials are for free reading, not instruction and should, therefore, give each student a wide range of choices.

In addition to reading levels, the collection should reflect the varied interests of the students: arts, sports, the current scene, the past, animal stories, biographies of the famous and infamous, and careers, among others. Use their interest inventories to help students focus on their interests. Its purpose is to help you and the student to start with present interests and build a good collection for the classroom library, constantly adding to the collection and continuously expanding the students' interests.

*Virgil E. Herrick and Leland B. Jacobs (eds.), Children and the Language Arts. (Englewood Cliffs, NJ: Prentice-Hall, 1955), pp. 193-4.

Knowing About Literature for Children and Young Adults

For purposes of beginning and maintaining a class library and to familiarize yourself with the school library and public library collections, the following listing of genre is presented. Regardless of age or reading ability, all students should be exposed to and become familiar with a variety of literary genre during each school year.

Picture/story books are associated with the younger child and beginning reader. There is a very wide range of picture/story books ranging from Mother Goose and wordless picture books to fables, folk tales, myths, and fiction. Most are beautifully illustrated and easy to read to oneself or to a younger reader. Do not pass this genre by; it belongs to all ages.

Traditional literature embraces the selections most of us will recall from our own youth; folk and fairy tales, epic literature, tall tales, pourquoi stories, fables, myths, Bible stories. In this genre, we touch one another's cultures and personal histories. Young readers of all ages deserve the opportunity to read and to listen to selections from stories from the past and long ago.

Fantasy can be modern and futuristic, as well as from another age or era. We like to read and hear about modern fairy tales such as Lilliputian worlds, or "fabulous flights" such as taken by James and the Giant Peach. Science fiction adds a special sense of time, place, even the supernatural as in Madeleine L'Engle's famous series. Here, the reader merges past, present, and future in one great leap of the imagination.

Fiction consists of novels which tell stories that could have occurred but didn't. They may be based on actual facts, or the plots may be entirely created by the author.

Realistic fiction is a popular category for today's young readers. It deals with the contemporary scene and issues confronting us: on becoming one's own person, coping with problems of the human condition.

Historical fiction, on the other hand, provides the teacher and learner with valuable material for studying a particular period in history, telling the story well, in an interesting fashion, yet providing a context which becomes "real" for the reader. These books help children to develop an awareness of people living in the past. . .to free children from the cocoon of their self-centered little worlds and enlarge their life spaces to include a feeling for the past.*

*Charlotte S. Huck. Children's Literature in the Elementary School, third edition. (New York: Holt, Rinehart & Winston, 1979). p. 466.

Informational Books and Biography. Informational books comprise a wider diversity of topics today than ever before. There are more books on how-to-do and factual material than almost any other category, and these range from books for research purposes to those to be read at leisure, or even carried around with us on our travels, (How to Understand French, or Italian, or Chinese, etc.). Samples of informational books belong in every class library. These may include experiment books (in science, mathematics, for instance) documents and journals, concept books for young readers, survey books, "how-to's," "what you should know about _____," factual accounts, craft books, cookbooks, paper-folding books, encyclopedias, etc.

Biographies include stories about real people past and present, individuals or groups of people (as in sports or the arts), studies of a particular group (minorities, women, etc.) and highly specialized interests (ballerinas, conductors, presidents, and such). Biography may be fictionalized with greater use of conjecture than facts. It may also contain imagined conversation and reconstructed action in an otherwise genuine situation, event, era.

Both informational books and biographies that are written for the low level high interest reader are readily available.

Poetry. No program or collection can be complete without poetry. It broadens and intensifies experience and also illuminates and deepens an everyday or common occurrence so that the learner "sees," "hears," and feels differently. Poetry reveals life in new dimensions (Huck, p. 306). Robert Frost described a poem as going from delight to wisdom. It also helps children to develop new insights and new ways of sensing their world (Huck, p. 306). We need these special qualities in the classroom library, to be as close as one's hand is to a book.

Single books (one poet, or one theme) and collections or collaborations, such as anthologies, should be accessible for listening and for perusing. In order to write one's own poetry, the reader needs to see, hear, keep in touch with poetry already in print. Toward this point, there are many collections of poems written by children (such as Miracles and I Never Saw a Butterfly) which truly belong in any library, and, especially in a classroom library.

Media for the classroom include filmstrips, pictures, photographs, cassettes. "Roller" movies and class-made slides belong in your classroom library, too.

Magazines, periodicals and brochures should be "regulars" in the library. These may include adult magazines (such as Time, New York, etc.) and those published for the juvenile market (Cricket, Cobblestone, Stove Soup, Penny Power, Scholastic, etc.). Brochures about travel, interesting careers, exhibits, concerts, films are best if current.

Students' own books should be available and deserve to be highlighted in your class collection. If possible, their writings should be bound or stapled and placed in an attractive cover or folder. They are usually among the most frequently borrowed from any collection, a fact which makes its message clear.

The Room Library (or classroom collection) should be:

- cooperatively planned by you and members of the class and should belong to the students.
- ongoing rather than static, with new selections being added (and others, removed).
- characterized by high interest and enjoyment for the reader.
- in a section or area of the room where students can read in peace, and, if possible, in comfort (a comfortable chair, cushion, or rug).
- organized according to categories or genre, and explained carefully to the class.
- maintained by class members who learn how to catalog books and arrange for borrowing (and returning) of books.
- a vital part of your Reading/Communications Arts curriculum.

The Central or School Library

Library facilities should include all that are part of your Room Library, and more. The central library has greater resources than the classroom can provide, in terms of books, media, exhibits, materials, and services to students.

In addition to the larger selection of books in each genre, the central library may also have museum exhibits for circulation to classes or art work (paintings, graphics, sculpture) which may be taken "on loan." It is wise to survey your school library to determine what can be made available to your class, and to request that needed materials be included in the school library order.

Arrange to take your class to the central library on a regular basis (weekly or biweekly). Plan your visits so that specific purposes may be achieved, according to class needs. Some purposes may include: learning about the Dewey Decimal System and how anyone can utilize it (especially applicable for your classroom library); learning to locate books needed for a research topic or unit; learning about the several catalogs (publishers; Books in Print, etc.); learning how to browse.

You may want to request that a Book Club for GATES classes be set up in your school so that students may become experienced readers through book talks, chalk talks, author visits, etc. This is often an extension of a School Book Fair activity, and may also be part of your regularly scheduled library visits. e.g.:

Class 4-000 recommends the following
books for April (or for spring months,
or for summer reading)

Book publishing activities belong in the central library, as well as the classroom. These books (original writings and collections or class collaborations) should be accessioned, included in the school library catalog, and displayed prominently.

Class 4-000 invites you to a reading
of poetry composed by the class and
other writers

The Local Public Library (neighborhood branch)

School and classroom libraries are meant to complement and support the local public library, rather than to duplicate it. Familiarize yourself with the collections and services which can presently be obtained in this library. Are there story hours? Vacation reading club? Record borrowing? When is the library open? What are the procedures here for borrowing books and becoming a member?

Arrange for at least one trip to your local library. Ask the class to bring their library cards, or to learn how to obtain one. Go over several times, the responsibility of the borrower--to the library and to others who may need a book which someone else has kept too long.

With the librarian's approval, browse among the collection, concentrating on a few sections per visit. The purpose is to create a learning environment which prompts the learner to want to read, rather than to provide all the library skills in a few short lessons.

Connect these visits with your ongoing classroom library and reading language curriculum so that the students see the relationships and begin to act like scholars and experienced readers.

"It is the old hen-and-egg story, it is hard to tell which comes first, the reading habit or the library. Certainly the two are closely linked." (Huck, p. 624.)

SELECTED RESOURCES

Glogan, Lillian et al. Developing a Successful Elementary School Media Center. West Nyack, NY: Parker, 1972.

Herrick, Virgil E. and Leland B. Jacobs (eds.). Children and the Language Arts. Englewood Cliffs, NJ: Prentice-Hall, 1959.

Hopkins, Lee Bennet. The Best of Book Bonanza. New York: Holt, Rinehart and Winston, 1980.

Huck, Charlotte S. Children's Literature in the Elementary School, 3rd ed. New York: Holt, Rinehart and Winston, 1979.

Larrick, Nancy. A Teacher's Guide to Children's Books, abridged ed. Columbus, OH: Charles E. Merrill, 1963.

Sustained Silent Reading

Sustained Silent Reading (SSR), a concept developed by Lyman Hunt* at the University of Vermont, is an essential component for every reading program. There is but one simple requirement; that each child read something. During this time, the total classroom is transformed into a library setting with the teacher acting as a model and peer.

The SSR technique works best when students are surrounded by a wide choice of good literature which is at their independent reading level, which is attractive to them, which has their true interests at heart. For all children whatever their strengths or needs, the world of children's books provides an entrance into standard literacy, appreciation of literature, and personal enjoyment.

*Marlene and Robert McCracken, Reading is Only the Tiger's Tail (San Rafael, CA: Leswing Press, 1972).

Because reading is an individual and personal experience, we need to provide students with many different kinds of materials for their free, independent, recreational reading. Some of these materials can include:

- trade books and anthologies, both current and past.
- children's magazines, such as Cricket and Ebony, Jr.
- students' own publications, such as school and class magazines and newsletters; and, of course, students' own stories and books which have been clearly duplicated.

SIMPLE STEPS IN SELF-SELECTION OF BOOKS

The first requirement is the provision of an assortment of suitable reading materials obtained from the school library, classroom collections, book fair purchases, public circulating library, and from student's own home libraries. The range of difficulty and interest should be broad.

HELPING STUDENTS TO CHOOSE A BOOK

For the first occasion, it is recommended that a large table, or a section of the floor, be "covered" with books. Have students sit around the books as you model the choosing of a book. Select one, look through it, tell the students what is being done then go on to the next book. After having gone through at least ten books, choose one to read for the period. Then invite students, a few at a time, to do the same. The purpose is to get students excited about the world of books through self-selection.

Excesses of choice will occur at first. Students who need simpler reading material may select very difficult books. Ask each student why a particular book was selected but do not discourage him or her from reading the chosen book. After several periods of free reading, students naturally select books at their own level of reading. For the occasional student who does not, intervene by conversing about the books which this student has chosen.

It must, however, be understood that excesses of choice can have good mental-hygiene overtones. (Individualized Reading, Publication No. 40, Board of Education, City of New York.) Poorer readers may connect "easy" books with past failures. It is important to know about students' feelings about the books they read, in addition to interests and instructional levels.

Throughout the school year, as more and more books and materials are brought into the classroom, students discuss their favorites, their new interests, the excitement found within a particular book. As they share their thoughts and feelings about books, they gain sound bases for making future selections. During this time of free reading, you foster, renew and extend students' true interests.

OTHER WAYS TO EXTEND READING INTERESTS

- To promote the enjoyment and sharing of the reading experience, the classroom can display:
 - book jackets.
 - posters about books.
 - models of objects read about (e.g., spaceship).
 - dioramas of scenes from stories.
 - indigenous trade materials which relate to themes, interests, and books (e.g., travel brochures, free materials, New York City brochures).
 - collection of stories and books written by classmates.
 - collection of artifacts which relate to themes, interests, books.
 - art work (commercial prints and students' own art) which act as leads into books, stories, or into students's feeling.

WHAT IN THE WORLD OF LITERATURE SHOULD BE INCLUDED?

"Everything is grist--comics, adult magazines, children's pages from Sunday papers, news clippings, adult poetry, fairy tales, an atlas, anthologies. How else can the student learn the width and depth of the reading world? How else can she or he develop discrimination among choices of reading materials? How else can she or he find directions, needs, problems, identifications, joys, solaces in the World of Books? How else can she or he read?" (Lucy Milton, "A Loosened Spirit," Childhood Education, 34:64, October, 1957).

Oral Reading

Oral reading is treated in this manual as reading textual material aloud in an audience situation. In our definition, it is expected that such material will be selected by the classroom teacher from a wide range of printed materials available in the classroom (including basal readers, supplementary texts in content areas, anthologies of prose and poetry, and students' own writings, as well as from popular printed materials such as comic strips and advertisements) and from the school library, resource center, local libraries, or district libraries.

The rule of thumb in selecting materials for oral reading can best be summarized as: choose stories, poetry, or scripts with which students have had some familiarity in terms of content, vocabulary, experience, and interest. There are no limitations to types of literature, from the classics to Peanuts and beyond. A few examples follow each lesson plan.

When we use language orally, through conversation and discussion, or by reading aloud in a variety of techniques, we do not always attend or listen to ourselves and/or others sufficiently. It is, therefore, necessary to provide for direct instruction in attentive listening, and an environment which facilitates responses based on creative and attentive listening.

Two or three times per week, the Communication Arts-Reading plan should include oral reading by the teacher for approximately 5 minutes. This occurs toward the end of the period and provides a quiet time for the students. It is also a good time for episodic reading of a longer story that is read aloud in sections, building anticipation for the next day's installment.

Your oral reading is an object lesson in attentive listening for the students. You become the model for the well-paced, dramatic reading which the students will be expected to deliver in their own oral recitations.

Another effective, tried-and-true means of providing for attentive listening plus oral reading lies in drama techniques. For our purposes, drama refers to such activities as:

- dramatic or choral reading
- puppetry
- pantomime
- readers' theater

These are but four of many exciting approaches to language growth which drama provides for teaching and learning. In this manual, we have included lesson plans for two of these techniques: choral reading and readers' theater. A brief description of the others (puppetry and pantomime) follows.

Puppetry

One of the most stimulating approaches to language learning is available to the classroom teacher in the form of puppets. Puppets, of all types and in all stages of sophistication, actually provide youngsters with ideas for script production and for character and plot development, in both oral and written forms. Another marvelous feature is the chance for a child to "hide" behind the puppet with impunity and without revelation of that child's self. Puppetry can be utilized for reading, speaking, writing, and of course, for creative listening which occurs as part of the puppetry process.

Pantomime

This technique may be used as accompaniment to reading to help students visualize and experience the story and the characters in a concrete way, through bodily gesture, and movement. Many teachers read the story as the students pantomime the events on cue. Another way is to provide students with a character to develop apart from any story. Students enjoy "being" something or someone else. For example: Ask the students to "be" a dog walking along the street with its master. Or, a grandmother knitting a sweater for a new baby. Or, two boxes on the curb who begin to talk to one another about how they feel. Follow this by asking the students to tell how they felt when they played the dog or the grandmother or the box on the curb; what the characters might have looked like; how they walked, sat, spoke. Follow all this up with reading a story aloud, or an article, a poem, or other text, which relates to the miming.

Choral Reading

This is also known as dramatic reading, and for obvious reasons. The content can be a story, a poem, a script, a letter, or any other appropriate literary form. Students are assigned a line or stanza to read aloud. The class or remedial group is the audience. Its purpose is the oral expression of a text. By reading for expression and dramatic feeling, students create a new kind of experience from print which brings to life deeper meanings conveyed by the voice intonation, facial expressions and gestures. The dynamics (loud, louder, soft, softer) help to create mood and to sustain interest, as well as to highlight the meaning of the piece. In this kind of choral reading, students also learn to listen very carefully for cues and bridges from one line to the next, which makes their reading exciting in a truly professional sense.

Both you and the students should decide upon a passage (e.g., poem story) which appeals to all and which would read well aloud. Poets such as Langston Hughes, Mary O'Neill, David McCord, Carl Sandburg, Walt Whitman, Emily Dickinson, and Eve Merriam are a few with whom you can begin, but there is really not end to poets and writers whose works lend themselves to choral reading.

In choral reading, try many different variations, such as: the girls read one line, the boys another. One group recites one part, and then another has its turn. Students with higher voices alternate with those whose voices are lower and deeper. One or two students are given solo parts against the backdrop of the whole class. Music may be added, if needed, to give a fuller effect. Students' writings can be used for choral reading and should always be included in any repertory.

Sample

POEM

written by the American poet,
Langston Hughes

I loved my friend.
He went away from me.
There's nothing more to say.
Soft as it began
I loved my friend.

For the first reading:

The whole class reads all.

For the second reading:

Divide the poem by lines. Group 1 (one-half of the class) reads line 1. Group 2 (one-half of the class) read line 2. Each group then alternates.

For the third reading:

From this point on, you and the students should orchestrate the poem creatively by doing your own arrangements: add sound or music to the background, if you feel you need or want it; make a stage setting for the choral reading, to lift it into a theater experience; select a painting which fits the mood or a display of the students' own art work. Use slides in a semi-darkened room as the background. Arrange the readers "on stage" in groups for choral reading. See outline for lesson plan.

Readers' Theater

For our purposes in this manual, Readers' Theater refers to a group rendition of textual material by one or more readers, set in an audience situation. It goes far beyond choral reading, but is truly based on the techniques and learnings of choral reading itself. The performers in Readers' Theater productions see the action as they read aloud. By the use of voice, facial expressions, and bodily gestures, rather than actually acting out the play in the usual fashion, the performers convey the message in a most convincing and visual way. Readers' Theater relies on vivid oral reading to stir the imagination of the audience in the pre-television days but with one exception: Readers' Theater allows for gesture and facial expression to get the idea across.

Staging is simple. Stools or chairs for the actors are the only properties needed. The actors read from scripts, focusing not on one another, as in a play, but at the back of the room as they perform. Rewrite scripts from stories, poems or plays with which the students have had some familiarity. Writing thus becomes naturally interwoven with reading, speaking, and listening skills. Suggested stories for script preparation include those in the basal reader series, in supplementary texts, anthologies, trade books, and others available to the print media. There is also a wealth of commercially prepared materials for Readers' Theater which are ready to read and play.

Sample

"The Fairly Intelligent Fly"

(From James Thurber's wonderful Fables for Our Times)

(This is a basic script for first rehearsal only. Students quickly learn to develop and extend basic scripts as they go about playing them.)

Reader 1: A large spider in an old house built a beautiful web in which to catch f l i e s . . .

Reader 2: Every time a fly landed on the web and was entangled in it, the spider devoured him.

Reader 3: So that, when another fly came along, he would think:

Reader 4: "My, oh my, this web is a nice safe place for me to rest in."

Reader 3: One day, a fairly intelligent fly buzzed around above the web...

Readers (several): BZZZZZ BZZZZZ BZZZZZ

Reader 3: He took so long to do this that the spider appeared and said,

Reader 1: "Come on down."

Reader 4: But the fly was too clever for him and said,
"I never light where I don't see other flies,
and I don't see any other flies in your house."
So, he flew away...

Reader 3: Until he came to a place where there were
many other flies. He was about to settle
down here when...

Reader 5: A bee buzzed up and said, "Hold it, stupid,
that's fly paper. All those flies are
trapped."

Reader 4: "Don't be silly," said the fly, "They're
dancing." So he settled down and became
stuck to the flypaper.

Reader 3: With all those other flies.

Reader 2: Moral: There is no safety in numbers.

Reader 1: Or, in anything else.

Close of Story

Following the first reading, ask the class to think about the characters they are portraying. Who are they? What do they look like or say or how do they behave? Is the fly afraid, or bored, sleepy, or very sharp-witted? If so, how do you play this character? What about the spider? Is it fat or thin, smiling or wary-looking? Is it seated or does it move about? Determine how you would act and feel if you were such a character (and these animal qualities really describe us as humans, too). Use your voice, your face, hands, and body to convey what you are thinking and feeling to the audience. Be very direct in what you say and do. Do not look at one another as you read, but rather, concentrate on something in the distance (at the back of the room or auditorium).

Readers' Theater requires several rehearsals in order to work out roles, action, use of language, gestures, coordination. A student can direct the rehearsals after all have had some experience with the technique of Readers' Theater. In the end, the success of this technique depends upon the performers' abilities in getting the message across to the audience by means of voice, gesture, the ability to be the character, and by working together concertedly. Reading and listening have become subsumed in the total experience of theater.

Additional activities may be found in: Division of Curriculum and Instruction, Oral Communication, Grades K-12. (New York City Board of Education, 1983).

Reading in the Content Areas

The purpose of reading is to get meaning from the printed page. The weak reader has a special disadvantage when the understanding is dependent upon the meaning of specialized or technical vocabulary, symbols and graphic displays. Both the subject area teacher and the communication arts-reading teacher need to prepare students for reading such technical material.

In teaching any specific body of information, we need first to know that the language of the particular subject is understood. Too often, students are presumed to be "poor in math" or some other subject, when it is not the subject but its language that is the obstacle. This concern is especially relevant for students with limited reading ability.

Each content area has its own vocabulary as well as specific purposes and requirements. Some of these are detailed on the following pages.

Skills Important to both Mathematics and Reading*

- knowing the language of mathematics:

- . being able to correctly read symbols such as + (plus), - (minus), x (times), $\div$ (divided by), % (percentage), = (equals), < (is less than), > (is more than), etc.
- . being able to correctly supply words for numbers (e.g., one, six, seventy-three, one hundred and thirty-eight).
- . comprehending vocabulary as used in the mathematics context (e.g., product, remainder, division, sum, mode, root, prime, etc.).
- . being able to correctly read the words and suffixes that represent ordinal numbers (e.g., first/1st, fourth/4th, twenty-third/23rd, etc.).

- reading examples in the proper direction (directionality) and being able to see that the same example may be written in different ways; e.g.:

$6 + 2 = 8$ is the same as $\begin{array}{r} 6 \\ +2 \\ \hline 8 \end{array}$ six plus two equals eight.

$6 \div 2 = 3$ is the same as $\begin{array}{r} 3 \\ 2 \overline{)6} \end{array}$ six divided by two equals three.

*Prepared with the assistance of Irwin Kaufman, Director, Mathematics Unit.

- comprehending the language of a word problem to:
 - . visualize a problem.
 - . understand what is given.
 - . understand what is asked for.
 - . sequence the arithmetic operations presented in a word problem (e.g., first multiply, then add, then divide).
 - . select necessary factors among the given to set up the necessary mathematical operation.
- reading and interpreting graphs, charts, curves, etc.

Skills Important to both Science and Reading*

<u>Reading Skills</u>		<u>Science Skills</u>
Discriminating shapes Discriminating sounds Discriminating syllables and accents	}	Observing
Recognizing letters Recognizing words Recognizing common prefixes Recognizing common suffixes Recognizing common base words Naming objects, events, and people	}	Identifying
Isolating important characteristics Enumerating characteristics Using appropriate terminology Using synonyms	}	Describing
Comparing characteristics Contrasting characteristics Ordering sequencing Arranging ideas Considering multiple factors	}	Classifying
Asking questions Looking for potential relationships Following organized procedures Reviewing prior studies Developing outlines	}	Designing investigations

*Prepared with the assistance of Dr. Anthony Galitsis, Director, Science Unit.

Reading Skills

Taking notes
Surveying reference materials
Using several parts of a book
Recording data in an orderly fashion
Developing precision and accuracy

Recognizing cause and effect relationships
Organizing facts
Summarizing new information
Varying rate of reading
Inductive and deductive thinking

Using graphic aids
Logically arranging information
Sequencing ideas
Knowledge of technical vocabulary
Illuminating significant factors
Describing with clarity

Generalizing
Analyzing critically
Evaluating information
Recognizing main ideas and concepts
Establishing relationships
Applying information to other situations

Science Skills

} Collecting data

} Interpreting data

} Communicating results

} Formulating conclusions

Skills Important to both Social Studies and Reading*

- using division within a textbook (e.g., index, appendix)
- using graphic representations (e.g., charts, maps, historical number lines) and symbols or legends appearing on maps, et al.
- using reference material (e.g., atlas, encyclopedia)
- learning names of cardinal directions
- developing and using vocabulary of time expressions
- recalling and sequencing information (e.g., historical development, geographical changes, economic trends)
- integrating facts from the several areas of social studies (e.g., historical dates, geographical data, social events)
- distinguishing between fact and opinion
- deducing cause-effect relationships
- classifying information
- awareness of author's viewpoint or prejudice
- awareness of student's purpose in reading (e.g., skimming, scanning, studying)
- comprehending vocabulary as used in the social studies context (e.g., spoils of victory, occupation of a territory)
- note-taking techniques

In addition to specific skills noted above, there are issues that relate to all content area reading, i.e.,

*Prepared with the assistance of Elliot Salow, Director (Interim Acting), Social Studies Unit.

Readability

We need to assess the readability of textbooks just as we do leisure reading material. For this purpose, the standard cloze procedure (see. p. 29) is recommended. This procedure can be used only with continuous prose passages; math or science texts that contain graphic material or arithmetic examples do not lend themselves to the cloze process. In such cases, teachers may analyze the language to be read for its structural (word and sentence structure) complexity, and the esoteric nature of the vocabulary (compare to the Kucera-Francis word list, p. 63). If the readability of a textbook exceeds the independent reading level of the student, much preparatory work will be needed in introducing esoteric vocabulary and discussing unfamiliar concepts. (If the test is at the student's frustration level, it should not be used and a substitute must be provided.)

Ancillary/Supportive Reading

The GATES class library should provide opportunities for the students to read (during SSR) stories related to the content areas. This would include biographies of people mentioned in social studies and science texts (famous mathematicians, too); travel and adventure stories related to people and places mentioned in textbooks. Content area subjects may also be used in oral reading by the teacher, as well as in students' dramatizations (e.g., Isaac Newton "discovering" gravity; the work of Madame Curie and the common thermometer, et al.).

"Signal Words"

In all reading--especially in content area texts--students need to become aware of words that signal meaning; e.g.,

- cause-effect relationships: because, therefore, so
- comparison: however, although, but
- sequence: then, first, later

Questioning

Direct questioning toward explicit comprehension processes. Students need to be sensitive to the differences between questions of fact (literal) and opinions (interpretive); they need to be encouraged to move on from these levels to the creative (inferential) and critical levels of reasoning. As Botel has stated:

"Questioning is potentially your most important tool for helping students to understand and to interpret what they read. If the questions you pose are thought-provoking and stimulating, your students will grow in their ability to think critically about what they read. On the other hand, if your questions are limited to facts and small details, thinking and appreciation may be shallow."*

*Morton Botel, *ibid.*

READING IN THE CONTENT AREAS: OVERCOMING BARRIERS TO COMPREHENSION

Problem	What to Do
1. Lack of Interest	a. Pose a pertinent question that needs an answer or a problem that needs a solution. b. Tell an amusing or relevant anecdote. c. Provide direct or vicarious experience through field trips, pictures, film strips, etc. d. Create opportunities to tap the strengths of students. Everyone has some area of strength.
2. Lack of Experience	a. Use pictures, drawings, illustrations, graphs. b. Relate to familiar and/or past experiences. c. Go from concrete to abstract. d. Provide hands-on activities before students use the text.
3. Density of Ideas	a. Give more explanation, more examples, if possible. Have students use typographical devices (e.g., boldface, underlining, etc.). b. Use pictorial or graphic aids to "paint a picture" in the mind of the reader. c. Use trade books to supplement text. d. Provide a written preview in simple language to prepare students for what they will find.
4. Difficult Vocabulary and Concept Development	a. Use pictures and diagrams where called for (e.g., technical vocabulary, vocabulary used in a special sense).

Problem	What to Do
5. Paragraph Analysis	b. Use context clues or modified cloze procedure to help students understand unknown words (see p. 90). 1. Point out clues such as referents. 2. Point out signal words such as first, last, then, however, etc. c. Provide a glossary for necessary vocabulary which cannot be explained in the text. d. Use methods such as semantic mapping and semantic feature analysis to "build bridges from the known to the unknown." (see p.90) e. Explain idioms and unfamiliar figures of speech.
6. Organization	a. Give examples of basic paragraph patterns to help students see how paragraphs function (e.g., explanatory, introductory, concluding, transitional, definitional). b. Use varied questioning techniques to help students analyze and comprehend textual material. a. Point out author's outline to student. 1. Make use of parts of textbook (e.g., table of contents, index, boldface print, glossary, etc.). 2. Make use of various pictorial and graphic aids used by author. b. Help students to see author's pattern (e.g., cause and effect, comparison, chronological order, etc.). c. Present guiding questions.

SOME GENERAL STRATEGIES FOR TEACHING VOCABULARY AND CONCEPT DEVELOPMENT IN THE CONTENT AREA

Although each content area has its own special vocabulary and concepts that must be developed, there are several general strategies that can be incorporated into the body of a lesson to help the students gain an understanding of unknown vocabulary.

Whenever possible, draw as much information as can be gotten from students themselves. A list of words and related concepts can serve to reassure students that they do know something about the content.

Another good technique to use with students is that of cloze puzzles. Here the teacher presents several sentences to the student, each of which has the same word left out. Through the use of context clues and the students' prior knowledge they should be able to supply the missing word. For example:

1. A person must present a _____ to be admitted to the theater.
2. This week a taxi cab driver had the winning lottery _____.
3. Most candidates for political office run on a party _____.

Obviously, the missing word in each sentence is the word ticket. Through questioning, lead the student to see the different meanings of the word. This same technique can be used with any vocabulary word that is used generally and which also has a specialized meaning in a specific content area.

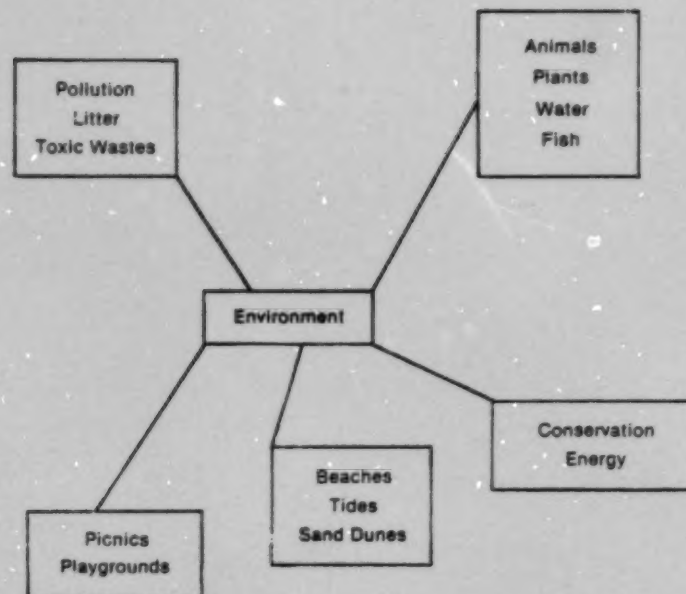
Two other techniques to use in vocabulary and concept development are those of semantic mapping and semantic feature analysis as developed by P. David Pearson and Dale D. Johnson.* Both of these techniques rely on using the students' knowledge to lead them to things they do not yet know or "building bridges from the known to the unknown."

In semantic mapping, a concept is developed by using the students' prior knowledge. For example, let us say you wish to develop the concept of environment. Write this word on the center of the chalkboard as follows:

Environment

Then instruct the students to think of as many words as they can that are associated with or related to the word environment. If the students are able to, tell them to categorize the words as they are thought of. If not, categorize the words as they are elicited from the students. Thus we arrive at a semantic map of the word environment which might look like the following:

*P. David Pearson and Dale D. Johnson, Teaching Reading Comprehension, Teaching Reading Vocabulary. (New York: Holt, Rinehart and Winston, 1978).



Encourage the students to name the various categories. What should come from this is a great deal of class discussion which will lead to many new words and categories.

From this, the students will gain better insight into the concept of environment and thus will be better equipped to understand it in the textbook.

Semantic Feature Analysis also involves a great deal of class discussion and can be successfully used to introduce new vocabulary words or concepts to students. Like semantic mapping it builds on the students prior knowledge and experience and leads them to see many aspects of a word.

Begin with a particular topic or category and then give the students some words and common features. Place this in a grid as follows:

TOPIC: ANIMALS

	<u>Features</u>				
<u>Words</u>	4 Legs	Furry	Tail	Feathers	Scales
cat	+	+	+	-	-
dog	+	+	+	-	-
bird	-	-	+	+	-
turtle	+	-	+	-	-
fish	-	-	+	-	+

Then ask the class to mark a plus (+) in the box if the animal has the feature, and a minus (-) in the box if the animal does not have the feature. So for rats there would be a + for 4-legs; a + for furry; a + for tail; a - for feathers; and a - for scales. Follow the same procedure for the remaining words and features. The outcome of this will be that during the course of class discussion, the students will come up with several other words and features to add to the grid.

The final result will be that the students will see that no two words are exactly alike, but may have several features in common.

Each of the above strategies for teaching vocabulary and/or concepts is useful when integrated into a total content area lesson. In addition, students will be able to practice reasoning and thinking skills by categorizing classifying and analyzing. None of these skills should be taught in isolation or the students will not derive full benefit or gain full understanding of the concept.

Meshing Test-Taking Skills with Instruction*

All tests are designed to measure what students actually know. To that extent, everything learned during this year should be reflected in the students' retest.

However, in addition to what students know, tests also measure how students record what they know. Familiarity with the mechanics of test-taking helps students become more comfortable during the test period, thus freeing them to actually use and record their true knowledge. Efficiency in test-taking will require the following:

1. The ability to follow directions, both oral and written.
2. The effective management of time.
3. Practice in the use of separate answer sheets.
4. Choosing the best answer.
5. Skimming and scanning strategies.

Each of these skills can be incorporated into a typical day's classwork. Be sensitive to such opportunities.

*For additional suggestions, see Test Utilization: A Resource Guide for Teachers, a publication of the Office of Testing of the Division of Curriculum and Instruction, 1981.

THE ABILITY TO FOLLOW DIRECTIONS, BOTH ORAL AND WRITTEN

- Keep directions for daily routines minimal and clearly stated - orally and in writing.
- Require adherence to directions through reminders, rehearsals, consequences, etc.
- Before a lesson or word game begins, make certain that all related directions have been understood by each student.
- Comment when a student's error is related to misunderstood directions.

THE EFFECTIVE MANAGEMENT OF TIME

- Set time limits for sections of the daily routine.
- Note on the chalkboard beginning and ending time for the writing period, sustained silent reading, et al.
- Note mid-period time and minutes remaining; remind students to look at the chalkboard periodically.
- Check to see that all students are able to read time notations and have a clear concept of how much time it might take to complete a particular lesson.
- A kitchen timer can provide reinforcement of training in this skill.

PRACTICE THE USE OF SEPARATE ANSWER SHEETS

- In any daily quiz, ask students to record answers in a particular format (numbered, lettered, vertically, horizontally, etc.) in notebooks, or on separate papers, using a grid or other test response format.

CHOOSING THE BEST ANSWER

- In daily discussions and quizzes, encourage the students to consider alternative answers to a question.
- Be sure the reason for selecting one answer over another is understood by all.
- Provide practice in identifying the clues that lead to a best answer: "signal words" to comprehension; italicized print for emphasis; dashes, commas and punctuation suggesting special or subordinate ideas; quotation marks, etc.

SKIMMING AND SCANNING STRATEGIES

- These skills can be taught in the context of SSR as students are helped to select an interesting book, scanning for an overview, skimming for specific information.
- These strategies are needed for rereading material in doing comprehension probes.

Gaming

Each of these test-taking strategies is important in successfully playing almost all games, both verbal and non-verbal. Games involve following directions, staying within time limits, keeping score on a separate sheet, considering more than one answer, scanning a gameboard to see what an opponent is doing.

For these reasons, a variety of games should be made available, especially for students who have finished a lesson before the rest of the class. Games, such as Scrabble, Password or Perquacky, provide practice in all these skills plus the reading experience.

Create the games together with students. In this activity, the students have to actually develop directions, time limits, criteria for a right answer and all the other elements of both games and tests. Creating an original game - or making up game materials - is a useful activity, as well as a change of pace. A versatile and easily created game is Grab! This game is also known as Go Fish, See Appendix Q.

Classroom Environment

The emotional climate, composed of the elements of trust, confidence, optimism plus the feeling of comfort in a classroom, is the intangible but powerful factor that contributes to the final success of any program. However the student who is failing and feeling vulnerable and mistrustful may be expected to respond most acutely to non-verbal communications within the school situation.

The tone of voice, the arrangement of the furniture, the decor--all affect the classroom climate. Through these media, we convey messages to the students that efforts are being made to improve their learning. To effectively communicate this commitment, and to respect and support the students' efforts, we need to insure that a classroom provides the following features:

- a place for the teacher to meet privately with students; another setting where teacher is centrally located and available for all to see and hear.
- furniture arrangements that maximize students' productivity; adequate work space; a place to work without interruption; another place to collaborate with peers; comfortable chairs, rugs for leisure reading.
- differentiated storage spaces for class library, art supplies, consumable practice books, etc.
- evidence of students' interests and efforts: displays of creative writing, drawings, dioramas, maps, etc.; a chart of "Books I Have Read" or "Stories I Recommend," developed by students throughout the year.
- displays designed to stimulate students' interests and efforts: book jackets, travel posters, playbills, newspaper headlines, art reproductions, record albums, etc.
- a daily schedule of activities and special events.
- class rules stated in the positive, e.g., "Please talk softly when others are working," or "Please form a line along the window wall before we go to lunch."

The affective domain is a major area in motivating the success of students. Teachers must communicate a positive attitude, genuine concern and a sincere belief in each student's learning potential. A positive self-image is an essential quality in enabling these students to move forward and to achieve.

Designs for Individualization

INSTRUCTIONAL DESIGNS

The Promotional GATES Classroom presents unique demands as well as opportunities for attention to personal and instructional needs.

Demands arise from the students, of course--their feelings of failure, the diversity of their reading abilities and learning styles. Opportunities will evolve from your awareness of, and preparation for, these demands. Designs are needed--instructional and organizational--within which you can develop and maintain attention to individual needs.

ORGANIZATIONAL DESIGNS

Any one of the three organizational designs described below can be instituted to meet the diversity of needs characteristic of a remedial class. Each design can be used alone or in combination; it can be adapted to specific areas of instruction, for single periods or days, or it can become the regular design for a given classroom. However used, the fact that they are formats for organization requires that they be introduced in an organized way.

If you are planning to incorporate any one of these designs, you need to:

- like and feel comfortable with the design selected.
- be fully aware of all the steps involved in the developmental stages.
- share with students each step that is planned, its rationale and expected results (benefits).
- prepare for the disorganization that accompanies the early stages of any new organization.
- prepare to evaluate and modify the design in accordance with teacher/pupil experiences, preferences and changing needs.

BIBLIOTHERAPY*

Bibliotherapy is an instructional design which uses books as vehicles to develop understanding of specific personal problems or situations. For classroom purposes, bibliotherapy can help students develop the self-awareness and insight that enrich and support daily living.

Consider the passage by Sylvia Ashton-Warner, the noted teacher of Maori children in New Zealand.**

"I was anything but an example. Not a good teacher, not much of a person...the violence that was in my character ever lapping and threatening near the surface...If I was unhappy, the schoolroom paid...If I thought my husband wasn't pleased with me, I didn't teach in tune...and my finding out of all this was what sent me so deeply into study of myself and of the whole human self in order to become not specifically a worthwhile teacher, but a worthwhile person first."

If you can see yourself in Warner's position (identification); if you can understand her feelings because they are very much like feelings you have experienced; if reading about Warner's experiences helps you express thoughts you may have suppressed (catharsis); or if you have a better understanding of your own emotions and conflicts because of having read her book, you have experienced bibliotherapy.

Using Bibliotherapy in Schools

For teachers, bibliotherapy simply refers to the reading of books to aid in modifying the attitudes and behavior of young people. The bibliotherapeutic process is based upon the relationship between personality dynamics and the vicarious experience of reader interaction with literary material.

*This section on bibliotherapy is abstracted from:
Estelle L. Fryburg, "Bibliotherapy: Diagnostic and Instructional Procedures" (Unpublished paper, 1979).

**Sylvia Ashton-Warner, Myself (New York: Simon and Schuster, 1967), pp. 9-11.

Readers perceive and interpret according to their own needs, desires, and background experiences. For example, as students read about a character in a book, they may experience a positive identification and their own self-concepts may be enhanced; or the experience may be negative and they may project personal frustrations and a sense of malaise onto the character.

In order to implement bibliotherapy, books (or other media) must be available through which the reader can see the relationship between literature and real life problems.

Fantasy--The Bibliotherapeutic Effect on Fairy Tales

Controversial opinions have been voiced concerning the use of fairy tales as literary material for children. There are those who question, and indeed many deplore, the values fairy tale characters represent. The "evil" of the witches and the trials and tribulations of the "good" hero, it is argued, are unnecessarily anxiety-provoking for children. The anxiety manifests itself in nightmares which, it is asserted, are unnecessary.

On the other hand, there are others, represented by Bruno Bettelheim, who propose that, "...of the entire children's literature...with rare exceptions...nothing can be as enriching and satisfying to child and adult alike as the folk fairy tale."*

Bettelheim maintains that the message fairy tales get across to children is that a struggle against severe difficulties in life is unavoidable and is an intrinsic part of human existence; but that if one does not shy away, but steadfastly meets unexpected and often unjust hardships, one masters all obstacles and at the end emerges victorious.

Some of the themes identified by Bettelheim as intrinsic to fairy tales are:

- Death or rejection of a parent
- Old age
- Sibling rivalry
- Pleasure versus reality
- Hope that the simple and the meek can succeed

It is maintained that the fairy tale is therapeutic because readers find their own solutions, through contemplating what the story seems to imply about their own inner conflicts at this moment in their own lives. The content of the chosen tale usually has nothing to do with the readers' external lives, but much to do with their inner problems which seem incomprehensible and hence insolvable (Bettelheim, p. 25).

*Bruno Bettelheim, The Uses of Enchantment. The Meaning and Importance of Fairy Tales (New York: Alfred A. Knopf, 1976), p. 5.

Materials and Guidelines for Implementation

Although the word bibliotherapy implies the use of books, it is not necessary to employ books alone. Pictures and recordings, e.g., stories and myths on records can be used to initiate the process. Read aloud in the beginning. Then employ this material to develop initial reading vocabulary.

Of special value are current materials--magazines, newspapers. One of the problems with adolescent non-readers is that along with the inability to read goes the lack of confidence in their own opinions, thoughts, and ideas or anything else to say. The discussion of current material enables them to take something from the classroom and contribute it to conversations with peers in other classes and with adults. As students see others responding to what they are saying, not only does their self-concept improve, but also their commitment to the instructional program. It becomes relevant to their lives.

Guidelines

To implement bibliotherapeutic procedures, know your students! Consider the developmental levels and the needs of these students, and ask, "What specific learnings do I want them to achieve?"

At the first reading do I simply want them to enjoy the story?

Do I want to give them a clearer understanding of their immediate environment and of their own motives and behavior?

Do I want to bolster their sense of worth as individuals, or give them a belief in social equality?

Shall I try to help them see, hear and be sensitive to the world around them?

Do I simply want them to enjoy the story, or to reflect on "values"?

Do I want them to reflect on values the author is presenting and decide if they agree with the author?

As teachers, if we accept the premise that along with teaching goes guidance which promotes the personal growth of the student, then it follows that in planning reading activities, the teacher uses the situation as an opportunity to promote specific learnings for the student. This means that you know each student, and have a clear idea of the learning objective being pursued.

Never point out the moral of the underlying theme but help the students to generalize through skillful questioning. It is hoped that the students will get the message. If none of the students can present the meaning of the selection, go beyond the developmental level of the students and go back to an earlier stage.

AN ANTHOLOGY OF SOURCES OF BIBLIOTHERAPEUTIC BOOKS

Altemus, Evelyn Goss. "Books for the Young Disabled Readers," Library Journal, XCVIII (October, 1973), pp. 3161-3164.

Dunn, Anita and Jackman, Mabel. Fare for the Reluctant Reader. 3rd ed. Albany: Argus-Greenwood, 1964.

Emery, Raymond C. and Houshower, Margaret B. High Interest Easy Reading for Junior and Senior High School Reluctant Readers. Champaign, IL: National Council of Teachers of English, 1965.

Flandorf, Vera. Books to Help Children Adjust to a Hospital Situation. Chicago, IL: American Library Association, 1967.

Homze, Alma. "Children Face Themselves Through Books: A Bibliography," Elementary English, XLI (November, 1964), pp. 788-792.

Riggs, Corinne W. Bibliotherapy. Newark, DE: International Reading Association, 1971.

LEARNING STATIONS

A comprehensive Communication Arts-Reading program may be structured around Learning Stations or Centers established at fixed places in the classroom. Each station can be equipped to address a curriculum area, a particular instructional program, etc. One format which accommodates various components of the integrated Communication Arts-Reading program is structured as follows:

1. The Viewing/Listening Center

Students listen to audio-tapes, records (some "read-alongs" for books); view filmstrips; study photographs, posters, illustrated magazines, art books.

Students create their own audio-tapes, listen to other originals; create their own illustrated stories, magazines; produce their own filmstrips, photographs, etc.

Materials

Record player/records
Audio-tape player-recorder/recorded and blank tapes, headphones
Filmstrip projector/filmstrips, printed and blank
Camera/blank film, photo collections
Posters
Illustrated magazines (some to set up)

2. The Research Center

Students gather here to work on projects, both individual and group, which call for study and research.

Materials

Writing and construction paper
Crayons/Magic Markers/Pens
Content area textbooks
Dictionaries
Encyclopedias

3. The Writing and Publishing Center

A place where students do original writing and duplication for individual or group publications.

Materials

Writing paper
Pencils/Pens
Typewriter
Erasers and "white-out" liquid
Stencils for alphabet, numbers, designs
Blank rexograph and mimeograph stencils
Stylus
Stapler, scissors, cellophane tape
Story-starters (pictures, realia, headlines, etc.)

4. The Leisure Reading Center

This should be a quiet, comfortable area, removed from other centers, where students can enjoy sustained silent reading.

Materials

Comfortable chairs, cushions, rugs
Collection of story books, anthologies
Magazines
Newspapers

5. The Gaming Center

This center provides for educational games that reinforce instruction and recreational games that offer a "change of pace."

Materials

Blank pads of paper and pencils (for Hangman, G-H-O-S-T)

Scrabble

Word games

Blank index cards, folders, magic markers (for creating games)

Learning stations or centers are an excellent organizational strategy for differentiating instruction based on individual needs.

CORE OR THEME-CENTERED CURRICULUM

This type of organization can embrace either the major curricular areas or just reading, or reading and math, or whatever combination is chosen. The essence of the Core Curriculum is that it evolves from a stated problem or a particular interest, posed by the teacher or by the teacher and students together.

Example: "How does drinking water get to the kitchen sink?"

Students engage in individual guided study in order to "solve" this problem. One student may be able to find relevant answers in a primary level reader, another in an encyclopedia, another from a tape recording, another from a silent film, and another in a personal experience. Students use and develop their own reading skills and preferred learning styles; all the information is brought together into a unified class effort. This unification may take the form of a written, illustrated report, a dramatic presentation, a 3-dimensional representation, or whatever is decided.

The complexity of the problem and the duration of the work are adapted to the maturity and attention span of the students. Work on a core problem or a theme may be planned for one day, one week or one month, but always culminates before boredom sets in.

The teacher functions as guide and facilitator, providing needed information and checks (informal questions, tests, etc.) on each student. Suitable materials (books, tapes, films) and experiences (e.g., a trip to a reservoir or an interview with a plumber) are arranged in advance, or located in the course of the project.

Parents as Partners

Parents are the first--and the only permanent--teachers of their children. By enlisting parental support for the school program, a teacher acquires an invaluable partner.

Parents are vitally concerned with the education of their children, especially when it has not been successful. At that point, parents' disappointments, frustrations and anxieties can be even greater than their children's. As responsible adults, they are worried about their children's future and burdened by feelings of helplessness. By involving them in the development and implementation of educational goals, you can help parents become more effective and, thus, ameliorate negative feelings.

The teaching role of parents is embedded in their broader role of nurturer. The teaching/learning process is an integral part of daily family life. The professional teacher can help parents maximize this process without attempting to replicate formal lessons at home. The informal character of learning at home provides a unique opportunity for applying and transferring the results of formal lessons at school.

The teacher-parent relationship can help you become more effective as well. Parents are in a unique position to share important insights into children's interests, fears, favorite foods and hopes for the future. These understandings can be critical to the planning of meaningful lessons and the creation of a nurturing classroom environment.

In meeting with parents, you should share:

The Student's Educational Status

This is always done in the positive.

"Maria paints such beautiful pictures. She has read two books already this year and we expect she will read many more."

"George is feeling more confident about improving his reading. He has been asking for my help more often."

Thus, while tacitly acknowledging the problems, point attention toward positive behaviors that need to be encouraged both at school and at home.

Teacher's Plan for Improving Reading Ability

"Sarah is ready to read words that have several syllables. This will be difficult at first, but we plan to use this method (illustrate) and these materials (exhibit)."

"John is now the attendance monitor for class. In this job he is responsible for the daily attendance report, which means counting those present, reading the directions for reporting, and then writing the numbers in the correct columns. This should help him in following instructions on a written test."

Questions About the Child

"Jane seems to be very independent. Is she that way at home?"

"Sam talks a lot about football. Does he play football or go to games?"

Suggestions for family activities which help to improve reading proficiency, include:

CONVERSATION

Since printed language is a representation of oral language, improved use of the latter will reflect on the former. Parents should be encouraged to engage children in meaningful conversation, and to attend when the children speak to them. Sharing of daily experiences ("I saw the weirdest person on the bus this morning..."), future plans ("What do you think we should do next Saturday?"), and ideas ("I think Joe Smith would be a great Mayor.") provide exercises in oral comprehension that are directly paralleled in reading comprehension.

AUDITORY AND VISUAL SENSITIZATION

Parents have many opportunities to help children improve sensitivities to sights and sounds. Children can be asked to set the table (noting left/right positions of utensils), mate socks (noting color, size, patterns) listen for the "downstairs buzzer" or the "baby crying." Parents can actively teach characteristics of sights and sounds, e.g., "Look at that long, skinny gray cloud," or "Jim has a much deeper voice than his father."

GAMES: VERBAL AND NON-VERBAL

Children should be encouraged to locate information for themselves and others by using telephone directories, menus, supermarket flyers, road signs, etc. A shopping trip can become a real "reading laboratory." Children should be encouraged (helped) to write their own "thank you" letters, party invitations, etc.

LEISURE READING

Children should be encouraged to read silently or aloud. Parents and older siblings should set aside time and place for listening to them read, or for reading aloud to the child: storybooks for younger children, newspaper articles for older ones, etc. Parents serving as role-models are a positive force in the development of a positive attitude regarding reading.

Note: When reading aloud, the child needs to be seated so that the printed page is fully visible. In this way, the correspondence between oral language and its printed form is made apparent.

PARENTS AND CLASS TRIPS

We urge you to invite and encourage parents or other caring adults whom they designate, to take their youngsters on trips during the year's program and after its conclusion. We believe that this type of shared activity is an important contribution which parents can make to the GATES Program throughout the school year. In order to capitalize on studies and to maximize good attitudes, a series of trips in which children and adults can share their enjoyment as well as their learnings should be a part of every student's curriculum.

While the classroom is surely the center for learning for our students in the GATES Program, there are vast resources in the city and its surrounding areas which should be used to motivate, teach, and apply learnings. These help to make school studies become real, bring them "upfront," and help students see their work as part of the world in which all of us live.

In addition to the usual recreation places and excursions, there are many fine parks, sites, places to visit at minimum cost. Some of these are not too far distant from the family home.

This is a time for parents and youngsters to work and play together in pleasant surroundings. A trip should be chosen for its impact on children's lives, to provide a sense of history and people, to get new ideas about future careers, or to see firsthand what has been read, said, and heard. Even more, trips should bring enjoyment and happiness to those engaged in mastering their academic studies.

Parents can share their youngsters' progress by taking them on trips during the weekend or on free time during the week. We suggest that you use the listing of trips in this section of the manual as a starting point. (See Appendix R). Either reproduce the list as printed, or select those trips which are most appealing and appropriate for your class. This is particularly true of brief, neighborhood trips in the surrounding community, or to lakes, beaches, and parks at the edges of your community. By all means, add to this list those trips which you and/or your students have taken and can recommend to others.

Homework

Learning does not begin and end with the school day; it is a continuous process. Homework should serve as an extension of this learning process. What is learned and performed in school may be reinforced and/or enriched through homework.

Assign daily homework (1/2 hour) and evaluate the results. Students and parents are active partners in the homework process.

Homework assignments should have a specific purpose--students and parents should be made aware of this purpose. They should know not only what the student is to do to fulfill the assignment, but why she or he is to do it. In this way, homework is no longer the isolated exercises that students feel are given as "punishment", but the natural follow-up of the school's daily work.

Teachers - establish a daily pattern for homework assignments so that students and parents can plan other activities accordingly.

- develop out-of-school assignments which reflect or expand what has been taught, and can be completed by the student independently.
- check to see that each student clearly understands what is expected by the assignment.
- check to see that books and other materials are available.
- monitor efforts made as well as results of the assignment.

- | | |
|----------|---|
| Students | <ul style="list-style-type: none"> - take responsibility for writing down the daily homework assignment. - make sure they have the books or other materials needed. - complete and submit each assignment on time. - bring to the teacher's attention problems that arise in connection with homework assignments. |
| Parents | <ul style="list-style-type: none"> - provide uninterrupted time and quiet space where the student can do homework. - encourage the student to make a consistent and sustained effort. - praise student's effort. - communicate with the school if problems arise: e.g., assignments unclear; too difficult/too easy. - be available for assistance, but allow the student to work independently. |

There are various types of homework assignments that may be given to students. Homework does not necessarily have to include written work, but may consist of reading a book in preparation for a book report (written or oral), or certainly reading for pleasure. Another type of homework assignment might entail the preparation for a pantomime (see page 79), improvisation (see page 79) (with or without puppets), choral reading, (see page 79) or readers theatre production (see page 81). You might also assign the class to make specific observations in preparation for a piece of narrative or description writing: This doesn't mean that you can't give specific questions or exercises or homework; it simply means this should not be the only type of homework assigned.

The kinds of homework assignments that can be given are endless; what is of paramount importance is that they be purposefully stimulating and creative. If not, many students tend to become bored and resentful of the assignments and eventually will not do them.

EXPERIENCING SUCCESS

Every opportunity needs to be offered in which the student--especially the one who has failed--can experience success and a feeling of competence. These experiences need to be commented upon in verbal and non-verbal communications, e.g.: "The table setting looks lovely;" "You read that story so nicely;" as well as the smile of approval and the hug of gratitude for a job well done.

PARENT WORKSHOPS

Any meeting with a group of parents should include their active participation in experiencing an aspect of their children's school life, including:

- Role playing in which the parents assume the role of students in a classroom simulation.
- Parents reviewing children's work samples.
- Teacher posing a real problem whose solution requires the help of the parents.

Parent-teacher meetings need to be dialogues: both parents and teachers have much to learn about the child. You can gain valuable insights into students' habits, fears and hopes. The parent can learn about student's learning styles, peer relationships and instructional programs.

Students are the ultimate winners when the important adults in their lives are united in their goals and their practices.

Recordkeeping

Maintaining written records and plans of children's instructional program serves many purposes.

Student's progress is documented i.e., not left to any individual's recall.

Students, teachers and parents may periodically review what has been taught, what needs to be learned next, etc.

Students' other teachers--or future teachers--can continue instruction in a relevant sequence.

Students who move from one GATES Class to another, can take with them an educational record that will assure continuity.

Projects

Projects offer a splendid opportunity to accommodate individual interests and abilities. Above all, they offer options to the pupils and ideally serve to build up their self images.

The aim of all Communication Arts projects is to intertwine all the language arts strands into a meaningful activity and offer a "multitude of language" experiences.

A project can:

- . provide a motivational activity.
- . serve as a culminating activity.
- . serve as a vehicle to utilize individual interests.
- . integrate the language arts with a content area activity.

Projects require considerable planning. Collecting data or objects requires the use of many study skills such as ordering, arranging, and sequencing, as well as problem-solving skills. You may find it necessary to give some mini-lessons in order to help the pupils acquire them.

After the individual students or small groups have decided on their projects, teach the varying information-gathering techniques such as:

- . interviews.
- . research.
- . observations.
- . eyewitness reporting.

It would be useful to have materials that could serve as models by providing a sample.

Focus on a concrete goal, such as a class trip, cake sale, etc., and WALK THE STUDENTS THROUGH THE STEPS OF A PROJECT, using problem-solving techniques. Encourage considerable discussion and interaction along the way.

Once the students have started their activities, it is still necessary to oversee the projects by doing "maintenance" work, by spurring them on to keep the project going, by teaching what the students need to know in order to bring the project to successful fruition.

When preparing the project, the small groups or individuals should:

- . Decide what the final product or outcome will be.
- . Determine what has to be done.
- . Determine in what order things have to be done.
- . Determine who will do what.
- . Arrange a time schedule to share ideas and work together in class. Use suggested time slots for this.
- . If work is to be done outside of class, arrange a schedule.

As much as possible, once started projects should be self-directed or involve a minimum of teacher direction. This gives you an opportunity to work closely with individuals or small groups.

Trips

Discuss the subject of trips with your class. Ask for their ideas and suggestions, and for their reasons.

List on the chalkboard or other means, the trips with which you and the students are familiar, adding any and all trips which are new to you or to them.

Compile a Trip List for your class. (See Appendix R for suggested list of trips.) If possible, share ideas with other GATES classes.

With your class, compose a cooperative letter to parents, telling them about the importance of trips to their children, and asking them to take their children on one or more trips over the next few months.

Guide students to write their own individual letter asking their parents for help and support by taking them on specific trips of their choice. In either case, include the Trip List with the letter.

Set aside a time for Trip-Talk during the week:

Sharing experiences on the trip.

Displaying and sharing snapshots, postcards, or other visual realia.

Encouraging students to describe a particular trip taken, so their friends can visualize it clearly.

Why was this trip chosen? Who did the choosing?

Who went on the trip? Was this the student's idea or someone else's?

How did you get back and forth? Where exactly did you go?

Were there any incidents you can tell us about?

What is your recommendation about this particular trip?

Is it worth taking? Why or why not? Was it exciting, different, or like another trip you have already taken?

In what way or ways did this trip teach you something you did not already know? or something you will always remember?

Follow-up:

On a bulletin board in your classroom, allow students to display their trip-related materials (photos, postcards, maps, timetables, schedules, brochures, printed materials about the site) and their own work which relates to the trip (writings, drawings, magazine articles). Wherever possible, apply trip learnings (vocabulary, geographical learnings, etc.) to your curriculum. Is there a book, poem, or an article which will help to extend the trip experience for this students? How can you tie these experiences to basic skills in your classroom? How can you build on the motivation of the trip? Arrange for sharing times during which students can converse freely with a small group of peers about the trips which they have taken.

PART II: LESSONS AND THEMES

Introduction

The purpose of Part II is to illustrate in lessons the inter-relationship of the four language processes - listening, speaking, reading and writing. As stated in the introduction to the Communication Arts section of Minimum Teaching Essentials:*

"Spoken and written language is the heart of the Communication Arts curriculum. The purpose of all language is to communicate. The speaker must speak so as to be understood; the listener must learn the skills of effective listening; the writer must develop the skills for communicating complex ideas; the reader needs all the complex skills necessary to absorb the written ideas of others...

"As students mature physically and psychologically, their language skills spiral upward and outward together. The more words and ideas they can utter and understand, the more words and ideas they will be able to read and write...

"Thus, the goal of the Communication Arts is the development of language power so that students may engage effectively in communication with others orally and in writing, react perceptively to the spoken and written word, gain information from written and recorded materials, and understand the effects of communication on thinking and behavior. Ultimately, the goal is to grow in human understanding, in sensitivity, in responsiveness, and in creativity. At all times the student must be made aware that all the processes and skills taught in the Communication Arts curriculum are a means to this desirable end."

*Minimum Teaching Essentials. (New York City Board of Education, 1979).

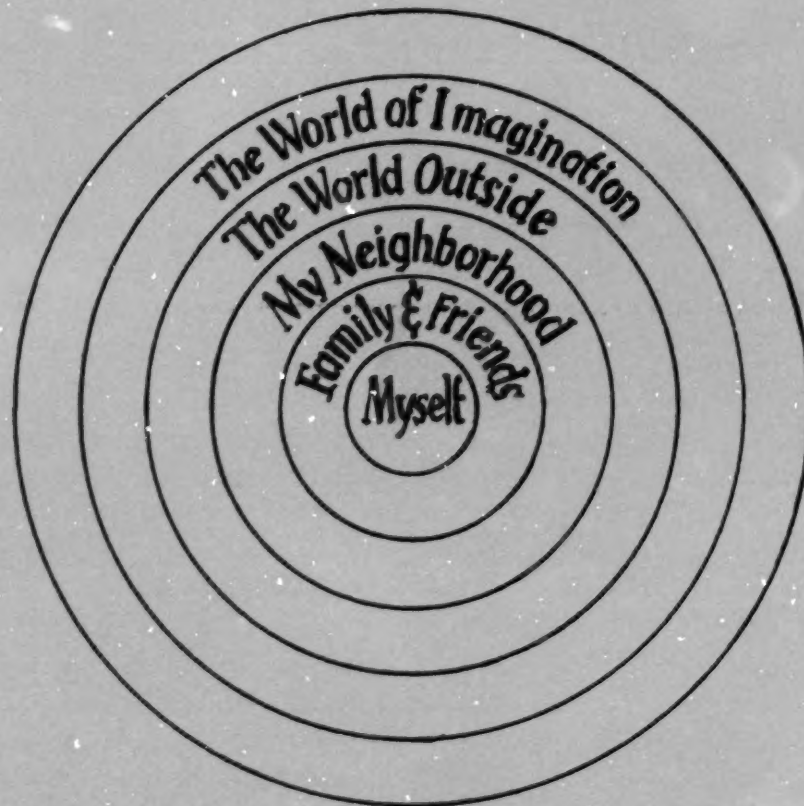
DO NOT WRITE
IN THESE SPACES

OVERVIEW - THEMATIC APPROACH

As a way of giving unity and structure to the Communication Arts-Reading Class, we suggest a thematic organization for periods of 4 to 6 weeks throughout the year. In so far as possible the theme will serve as the focus for the literature and related writing, speaking, and listening activities, and may sometimes be related to the newspaper, journal writing, and sustained silent reading activities.

"Much of value can result by organizing instruction in topical or thematic units, so that children repeatedly use a similar core of concepts and vocabulary terms in reading, writing, and speaking over a period of weeks. In so approaching instructional planning, the basic thematic ideas serve, in effect, as advance organizers for the instructional activity that is to follow."*

Therefore the themes may represent the ever-widening circles of human experience, beginning with oneself, and extending outward to Family and Friends, My Neighborhood, The World Outside, and the World of Imagination. The teacher may wish to introduce other units of interest to the class, e.g., The City, The World of Animals, The World of Sports, and the like.



*James R. Squire, Instructional Focus and The Teaching of Writing (Columbus Ohio: Ginn & Co.).

Each day of the week will consist of 120 minutes of Communication Arts-Reading related activities, so that students will be immersed in all aspects of thinking and communicating through language.

The time allocations are suggested, and you may make adjustments and modifications. Some segments may be omitted on a particular day and another activity expanded. We suggest that if the schedule is too full, you follow a plan whereby, for example, journal writing may alternate with newspaper reading. We do believe that a set schedule is helpful to students in giving them a sense of form and continuity.

The weekly literature lesson plan for the first day of each thematic unit is followed by suggested activities. Teachers will add additional literature lessons related to the theme from the classroom textbooks and trade books.

Homework should be assigned on a daily basis and may consist of follow-ups to class work involving such activities as:

- recreational reading;
- brief writing assignments including preparation for writing that will be done later;
- preparing oral talks;
- project work including interviewing, taking polls, charting, making eye witness observations of the neighborhood;
- reviewing for tests;
- assigned reading in readers or content area texts.

The suggested time allotment for homework is 30 minutes, part of which may include recreational reading.

(Also see p.107 for guidelines on how parents can provide support for their children's homework habits.)

USING THE UNIFORM LESSONS

Uniform lessons for the first week of the year are provided as suggestions. It is hoped that they will be useful during the organizational period when all books appropriate to the needs of the individual class may not yet have been acquired, awaiting assessment of pupils.

It is hoped, too, that in these lessons the emphasis on optimism, on employment, on a new beginning for the GATES pupils, and on getting to know one another in a supportive climate will be sustained.

It is expected that you will make adaptations according to your own teaching style and strength and in line with the special needs of the exemplary or optional program selected.

The time allotments are flexible and subject to your judgment.

GENERAL OUTLINE FOR COMMUNICATION ARTS READING CLASS
(120 Minutes)

1. DO NOW

A. Journal Writing (5 minutes)

Write (as you read in SSR) but keep eyes on class and encourage those who stop to continue. Check off in record book that entries have been made to give credit, but do not read the students' journals.

B. Daily Newspaper Activity (10 minutes)

Introduce children to newspaper through feature articles (e.g., horoscopes, "Dear Abby," Inquiring Photographer).

Read and discuss articles. Then move on to news, beginning with local news, human interest stories, sports.

Continue with national and international news, even if reading is limited to headline and lead.

Examine pictures, ads, TV and movie reviews.

2. WHOLE-CLASS (OR LARGE-GROUP) INTEGRATED LITERATURE LESSON

(35 minutes)

(To be used at least 2-3 days per week)

Discussion before reading to motivate or familiarize students with background concepts needed to understand the selection.

Reading of the selection.

Questions to make sure students understand the contents, new words.

Discussion and reactions.

Suggested Follow-Ups

Role-play the story; or

Dramatize, using author's dialogue or student-improvised dialogue; or

Have students use theme of reading selection as spring-board for their own writing; or

Have students offer alternative endings (oral or written).

OR

3. CONTENT AREA READING (Alternative to 2) (35 minutes)

(To be used 2-3 days per week)

Use materials such as: biographies of people in the sciences, history, or the arts; interesting selections from textbooks, newspapers and magazines.

Begin with discussion based on a situation, event, experience, with which students have some familiarity. Reinforce by pictures, realia.

Discussion before reading to orient children to concepts, vocabulary.

Reading of passage, with directed questions.

Discussion to insure comprehension.

Students describe, or write, a brief summary of an experience related to the selection.

Dramatization, role-playing, pantomime, if material lends itself to those treatments.

4. PERSONALIZED/INDIVIDUALIZED TUTORIAL PROGRAM

Give individual or small group instruction, based upon diagnosed needs. This should be related to larger group instruction and provide opportunities to practice and apply skills.

5. SUSTAINED SILENT READING (20 minutes)

(At least 2-3 times per week)

Students read books or magazines of their own choice.

6. WRITING

(25 minutes)

(To be used at least 2 times per week)

Students tell about and then write about an experience related to the selection.

OR

7. PROJECTS

(25 minutes)

(To be used at least 2 times per week)

Students work individually, or in small groups, on self-selected projects, generally tied to a theme; e.g., neighborhoods, personal hobbies or interests, careers, family and friends.

Project work will give opportunities for developing thinking processes, problem-solving, interviewing, classifying and organizing techniques.

All of the components of the Communication Arts will come into play.

8. ORAL READING

(10-15 minutes)

(At least 2 times per week)

(By the teacher, or occasionally using recordings)

Read aloud a narrative episode, short story, myth or fairy tale, narrative poem or light verse.

Reading for purpose of student enjoyment and for development of language awareness.

Oral reading material should be on the frustration level to expand comprehension of content.

9. HOMEWORK

Daily Assignments.

10. PREVIEW

Share briefly with the students the plans for the next day's lesson, or for the coming week.

Uniform Daily Lessons

Day 1

Activities	Time
1. Introductions (Listening and Speaking Activities)	15 minutes
2. Reality Session <u>Why Are We Here?</u>	15 minutes
3. Getting Started Explain the special advantages of this class, class routines, organization, materials needed (e.g., notebooks, pencils, etc.)	10 minutes
4. Literature Lesson on theme of "Myself"	30 minutes
5. Interest Inventory Administer interest inventories.	15 minutes
6. Exemplary or Optional Program Instruction Period. Follow instructions of the program selected.	30 minutes
7. Oral Reading by Teacher. Choose an exciting or humorous story or an episode of a longer piece to be read with panache.	5 minutes
8. Homework With students, pick 3 words from discussion, e.g., promotional, reality, individual, to put on their vocabulary lists and write a sentence for each.	
9. Preview of Day 2 "We'll start our personal journals."	

Activity 1

Day 1

GETTING TO KNOW YOU*

PERFORMANCE OBJECTIVES Students will be able to:

- . identify each other and teacher by name.
- . use descriptive adjectives while speaking.

DEVELOPMENT

1. Acting as model, introduce yourself to Student #1 combining a descriptive word that starts with the same sound as the first letter of your name. (Example: I am terrific Tyrone.)
2. Have Student #1 repeat what you have said, and add his or her name. (Example: You are terrific Tyrone. I am merry Maria.)
3. Have Student #2 repeat what you and Student #1 have said, and add his or her name, and so forth. (Example: He is terrific Tyrone. You are merry Maria. I am beautiful Beulah.)
4. When the sequence becomes too long, start the game over again, with the next student becoming No. 1.
5. You may need to use several students' names as examples, perhaps writing them on the chalkboard to draw attention to the matching initial sounds.
6. After the game is played, ask the students to write anonymously about how they felt playing the game.
7. Share the students' comments, reading them aloud, accepting both positive and negative responses, and commenting sympathetically.

*From Center for Curriculum Development, WEDGE (New York City Board of Education, 1981).

Activity 2

Day 1

WHY ARE WE HERE?

PERFORMANCE OBJECTIVES Students will be able to:

- . understand why they are in this class.
- . appraise how to make the most of the opportunity.

MATERIALS

Copies of poem "Dreams" by Langston Hughes, one for each student.

DEVELOPMENT

(Listed below are some suggested questions the teacher may wish to ask.)

1. "Some babies walk at 10 months, others at 18 months. Some babies say ma-ma or da-da at 8 months, and others at 20 months. Yet we all learn to walk and talk. Why don't we all learn to walk at 10 months? Talk at 8 months?" Elicit: individual differences.
2. "Some people are outstanding at basketball, baseball, tennis, dancing. Why aren't we all super in any one or all of the above?"
3. "Just as we are all different, we learn how to read at different times depending on many things: What things?"
Elicit: health, attendance, lack of interest, instruction that didn't "grab" you, etc.
4. "Why are we here?"
Elicit: to raise our reading scores and get more time to grow.
5. "What can you do to help yourself to reading success? Take a little quiz--number slip of paper from 1 to 4. I will read the questions to you. Answer only 'yes' or 'no.'"
 1. Do you do your homework watching TV?
 2. Do you do your homework listening to music?
 3. Do you do your homework at a different time each day?
 4. Do you do your homework when it is assigned?
6. Discuss answers: "What things work for you when you do your homework (e.g., reading aloud)? What do you feel you can do to improve? What can I do to help you?"

7. Write the word "dreams" on the chalkboard.
 "What does this word mean to you?"
 List ideas on chalkboard. (Responses may include wishes, nightmares, daydreams, hopes, what I want to be when I grow up, etc.)
8. "Let's cross out the words that tell about the kind of dreams you have when you are asleep."
 "Today we want to talk about dreams that can become real - that you want to become real."
9. "Who can you have dreams/hopes for, besides yourself?"
 Draw chart on chalkboard:

Yourself	Family	Friends	Your People	The World
----------	--------	---------	-------------	-----------

 "What kind of dreams might you have for yourself? For the world? Why should you hold on to your dreams?"
10. Distribute copies of Langston Hughes' "Dreams."
11. Langston Hughes begins his poem by saying, "Hold fast to dreams." Hand the end of a ruler or string to student. Tell him or her to "hold fast" to the end because you are going to try to pull it away. "What does the word 'fast' mean - the way I am using it now and Langston Hughes is using it in the poem?" Elicit: "tightly."
12. "Listen to the rest of the poem to find out what happens if you cannot hold on to your dreams." Read the poem aloud.

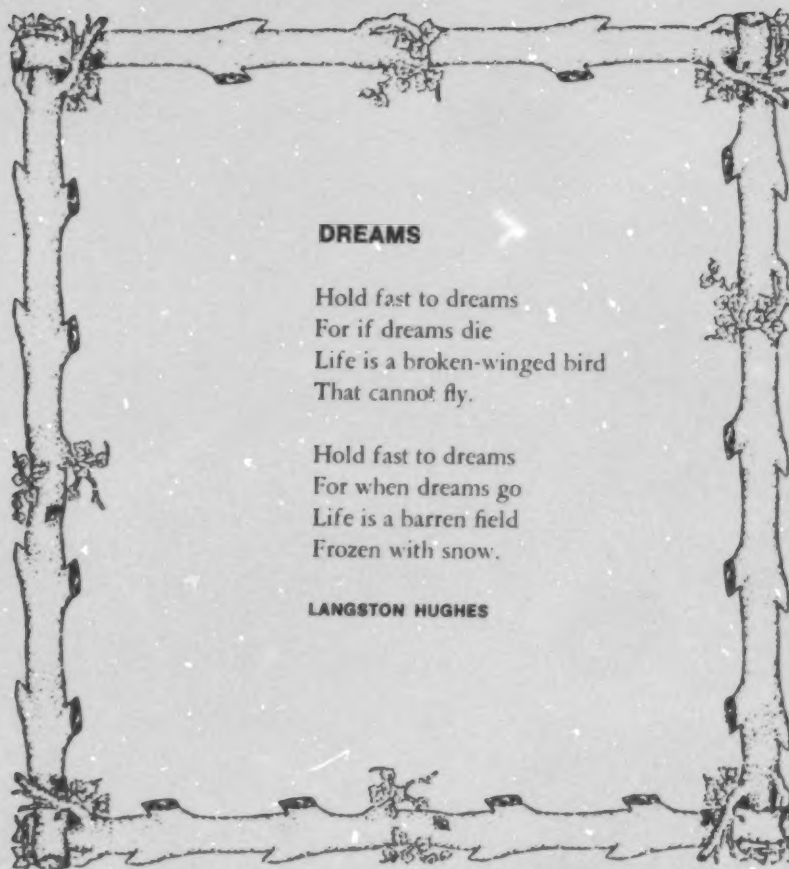
DREAMS

Hold fast to dreams
 For if dreams die
 Life is a broken-winged bird
 That cannot fly.

Hold fast to dreams
 For when dreams go
 Life is a barren field
 Frozen with snow.

LANGSTON HUGHES

*Langston Hughes, Poetry Lives! (Evanston, Ill: McDougal, Littell & Co., 1975)



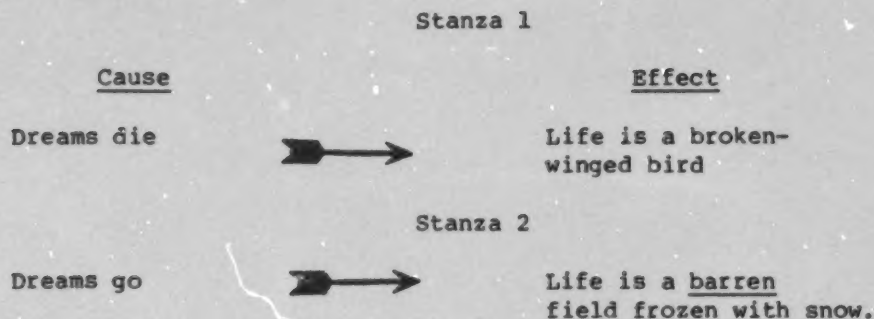
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LANGSTON HUGHES

13. Develop a cause and effect chart.



14. "Are the effects good? What should a bird be able to do? What should a field be filled with?"
15. The word "barren" is related to the word "bare." "What do you think a barren field looks like?"
16. "How does this poem make you feel?"
Reread the poem aloud.
17. "Do you feel sad? Or does it make you want to hold on to your dreams no matter what? Why?"

FOLLOW UP

- A. "Write about your own dreams... for yourself, or your neighborhood, or the world." Display writings on bulletin board under heading such as "We will hold fast to our dreams."
- B. Students may wish to illustrate stanza one or two.

DO NOT WRITE
ON THIS BOOK

LITERATURE LESSON:

"I HAVE FEELINGS" by Terry Berger

PERFORMANCE OBJECTIVES Students will be able to:

- . develop self-knowledge.
- . understand cause and effect.

MATERIALS

Copies of the selection "I Have Feelings" by Terry Berger, one for each student; quiz.

DEVELOPMENT

1. Write the following on the chalkboard:
 - a. Sometimes I feel mad (or angry).
 - b. Sometimes I feel proud.
 - c. Sometimes I feel sad.
 - d. Sometimes I feel happy.
2. Either read the sentences aloud or ask for a student to read them.
3. Ask the students to write down on a piece of paper the numbers of those sentences which they feel are true about themselves.
4. With students and teacher discuss their responses, leading the students to see that they all have feelings and that those feelings can change from time to time.
5. Place title "I Have Feelings" on the chalkboard. "What do you think this story will be about?"
6. "The boy who is telling this story has many of the same feelings that you do. We will read this story to find out what makes him feel good and what makes him feel bad."
7. Students read the first page. Ask questions to ascertain understanding. "What makes the boy feel proud?"
8. Students continue reading the story.

9. After story is read, put a chart on the chalkboard:

How the boy felt

What made him feel that way

10. Elicit from the students how the boy felt and what made him feel that way.
11. Pupils can copy chart into their notebooks to help them recall.
12. Give students the short quiz which follows, to check understanding of cause and effect.
13. Discuss the feelings the students have experienced and what caused those feelings. Students might also note how the boy in the story dealt with his feelings of anger and hurt. Discuss how they might have dealt with similar feelings.

FOLLOW UP (On subsequent days)

- A)
1. Place on the chalkboard "I feel happy when"
 2. Ask for a volunteer to complete the sentence. Write on the chalkboard.
 3. Repeat the first part and ask for a different ending.
 4. Go around the room and get other possible endings, jotting them down on the chalkboard.
 5. Now divide the class into groups of 3 or 4.
 6. Each group is to select one of the emotions discussed in the story, or you may assign one of these to each group.
 7. Groups assemble.
 8. Everyone in the group orally contributes an ending.
 9. Each group selects one student to record the answers.
- B)
1. Place on chalkboard "No one can get everything he or she wants."
 2. Ask pupil to read sentence to class, or read it yourself.
 3. Invite the pupils to discuss why it isn't possible to get everything one wants.
 4. This can be used as a springboard for writing: "I feel happy when..." or "Tell about something that would make you feel happy."

I Have Feelings

by Terry Berger

I have feelings. They're just like yours.
Sometimes I feel good. Sometimes I feel
bad.

In the spring I plant some carrot seeds.
They grow into big carrots in the summer.
We cook the carrots and eat them.

I feel proud.

I took good care of the little plants.
That's why the carrots were so good.
Working at something helps make it
happen.

Sometimes my brother calls me names.

I feel angry.

After a time I just stop listening to him,
and I think about something else. I don't
feel so angry any more. If he keeps on
saying bad things about me, that doesn't
mean they're true.

Terry Berger, I Have Feelings. (New York: Human Sciences Press, 1971).

On some days my mother takes me shopping. One time I show her a game that I really want. She won't buy it for me.

I feel that my mother doesn't love me.

On the way home we talk and laugh. I know that my mother really cares for me. I couldn't get the game, but no one can get everything he or she wants.

Last week I tried out for the ball team. Two kids didn't make it. I was one of them.

I felt like nothing.

My father told me if I practiced and worked hard, I would get better. But even so, not everyone can make the team.

This week when I try out for the school band, I make it!

I feel good!

DO NOT WRITE IN THESE SPACES

Now I'm glad I practiced and worked hard every day. I missed seeing some ball games, but sometimes you have to give up something to get something you want even more.

One night our dog gets so sick he can't play.

I feel sad.

We take our dog to the veterinarian. If he doesn't live, I'll be very sad and I'll cry.

The woman next door asks me to look after her baby. She has to go to the store.

I feel important.

As I rock the baby to sleep, I think to myself that it's nice to know I can do a good job.

School is over for today. Soon I'll be going out with Jon, who is lots of fun. We're going to ride our bikes.

I feel happy.

I am happy when I do something I like.
I am happy when I'm with someone I like.

I am happy because I like myself.

DO NOT WRITE
ON THIS BOOK

QUIZ - "I HAVE FEELINGS"

Directions: Circle the letter of the answer that best completes the sentence.

1. The boy felt proud about:
 - a. calling his brother names.
 - b. growing carrots.
 - c. eating carrots.
 - d. making the ball team.

2. The boy felt that his mother didn't love him because:
 - a. she talked and laughed.
 - b. she really cared for him.
 - c. she wouldn't let him play.
 - d. she wouldn't buy him something.

3. The boy would really feel sad if:
 - a. his dog went to the vet.
 - b. he played in the band.
 - c. his pet died.
 - d. his brother called him names.

4. Which job can the boy do well?
 - a. shop
 - b. ride a bike
 - c. babysit
 - d. play ball

5. The word practiced most nearly means:
 - a. did something once.
 - b. did something many times.
 - c. did something good.
 - d. did something bad.

DO NOT WRITE
IN THESE SPACES

Day 2

Activities	Time
1. Getting to Know Each Other Better	20 minutes
Continue Listening and Speaking Activities Integrated with Writing	
2. Journal Writing	20 minutes
3. Follow-Up to Literature Lesson	30 minutes
4. Introduce SSR	20 minutes
5. Oral Reading by the Teacher	5 minutes
6. Homework	
The class selects two additional categories for self-description and completes them at home.	
7. Preview	5 minutes
Students will come to school with a newspaper, if possible, to be used in a discussion.	

Activity 1

Day 2

GETTING TO KNOW EACH OTHER BETTER

PERFORMANCE OBJECTIVES Students will be able to:

- . express their interests and self concept in terms of metaphors.
- . utilize comparisons as a method of description.

DEVELOPMENT

1. Pupils play a game of self-description, to reintroduce theme of "Myself."* Draw a diagram on the chalkboard and fill in the column headings, using the examples below or appropriate alternatives e.g., flower, car, piece of furniture. Students are directed to do likewise in their notebooks.

<u>Car</u>	<u>Animal</u>	Character from a book or TV
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

2. Instruct students to answer the following questions.
"If you were a car what would you be? Write it down in Column I."
"If you were an animal, which would you be? Enter in Column II."
"If you were a character in a book, who would you be? Enter this in column III."
3. Then instruct students to explain why:
"If I were an animal, I would be a lion because I'm strong and brave."
"If I were a food, I'd be a lemon pie because I have my sweet and sour moments."

*From WEDGE.

4. Have the students write their own answers in their notebooks. Students then share with the class.

Note: This game will help to see how pupils perceive themselves and help class members to get to know each other better.

In addition, the game, involving both metaphor and personification, can introduce the pupil to comparison as a method of describing. It also supplies practice in categorizing.

FOLLOW-UP

- A. Students may enjoy making drawings of their metaphors. By adding a string to a collection of the best, they can make a class mobile which can be easily displayed.
- B. After the game is played, ask the students to write anonymously about how they felt about writing their own descriptions and/or sharing the descriptions written by the class. Again, read them aloud, accepting positive and negative responses, and commenting sympathetically.

Activity 2

Day 2

JOURNAL WRITING*

PERFORMANCE OBJECTIVES Students will be able to:

- . explain what a journal (daily record) is.
- . explain why journals are valuable.
- . create and maintain journals.

DEVELOPMENT

1. Explain to the class what a journal is. It is record of one's experiences and feelings. It is a personal and absolutely private document. It is unpardonable to read someone else's journal without an invitation. It is kept on a daily (or frequent) basis.
2. Lead the class in a discussion which will result in a journal entry for today.

*From WEDGE.

3. Have a "reality session" with the students and talk about "why we are in summer school."
4. Teacher and students date their entries and write about today's discussion (or about what interests them), keeping their writing in chronological order in a notebook or folder. They may start by listing single words or drawing pictures if they prefer.

FOLLOW-UP

Tomorrow you'll have another opportunity to write on your own or on a suggested topic. Bring in a notebook (or we'll give out folders.)

Activity 3

Day 2

FOLLOW-UP ON STORY:
"I HAVE FEELINGS"

DEVELOPMENT

1. Place on the chalkboard "I feel happy when..."
2. Ask for a volunteer to complete the sentence. Write on the chalkboard.
3. Repeat the first part and ask for a different ending.
4. Go around the room and get other possible endings, jotting them down on the chalkboard.
5. Now divide the class into groups of 4 or 5.
6. Each group is to select one of the emotions discussed in the story, or the teacher may assign any one of these to each group.
7. Groups assemble.
8. Everyone in the group orally contributes an ending.
9. Each group selects one student to record the answers.

Activity 4

Day 2

SUSTAINED SILENT READING

PERFORMANCE OBJECTIVES Students will be able to:

- . select a book to read from a collection of reading materials available in the classroom.
- . read quietly for a sustained period of time.
- . read independently for enjoyment.

MATERIALS

A class library which includes a broad range of trade books, anthologies, magazines for young people, class magazines, and newsletters.

See page 75 for complete instructions on development of Sustained Silent Reading.

Activity 5

Day 2

ORAL READING

See page 78 for complete instructions on development of Oral Reading.

Day 3

Activities	Time
1. Journal Entry (Listening and Speaking)	10 minutes
2. Introduction to the Newspaper	15 minutes
3. Follow-up Literature Lesson Vocabulary lesson related to the story "I Have Feelings."	20 minutes
4. Sustained Silent Reading	15 minutes
5. Continued work in optional and exemplary programs	50 minutes
6. Oral Reading by the Teacher	5 minutes
7. Homework Pupils continue newspaper activity for homework by selecting a headline and writing 1 or 2 sentences about the event.	
8. Preview Share with the class the importance of reading in all subjects.	5 minutes

Activity 1

Day 3

JOURNAL ENTRY

Have students write in their journals for 5-10 minutes on topics of their own choosing. Offer suggestions if necessary, and have students list the following:

- . 10 things they like to do.
- . Star things they like to do best.
- . List three interesting things they did last week.

Have students place list in the back of their journals to refer to when they need topics to write about.

Activity 2

Day 3

NEWSPAPER ACTIVITY (Introductory Lesson)

PERFORMANCE OBJECTIVES Students will be able to:

- . locate various sections of the newspaper.
- . identify the main idea of a news story.

MATERIALS

Bring in one or two daily newspapers and use papers which the students have brought in.

DEVELOPMENT

1. "Let's see what good detectives you are. Where in the paper can you find these items: yesterday's weather; a listing of TV shows; advertising; help wanted ads; news. What other things can you find in a newspaper?"
Elicit: information about current events, comics, coupons, sports stories, puzzles, etc.
2. "Let's list newspaper features on chalkboard under appropriate headings." Read a headline. "What is the story going to be about?" Repeat with other headlines.

3. Turn to other pages of newspaper.

Select and read a headline or write it on the chalkboard.

For Example:

PRINCE CHARLES PAYS A QUICK VISIT TO CITY

Heckling at Met by I.R.A. Backers
Mars Benefit for Royal Ballet

"What is the article going to be about? Who is Prince Charles? What did he do? What happened?"

4. "Here is a quick way of 'reading' a newspaper. Go through the newspaper selecting headlines pertaining to different areas of the paper, e.g., sports, self-improvement, entertainment. When you come to an article that interests you, read the whole thing."
5. "The next time we will look closely at some special features of the newspaper."

Activity 3

Day 3

FOLLOW-UP VOCABULARY LESSON:

"I HAVE FEELINGS"

DEVELOPMENT

1. Use story as a springboard for vocabulary.
2. Ask for volunteers to pantomime feelings: e.g., happy, sad.
3. Put names of feelings on the chalkboard and ask for synonyms.
4. Take other words from the story: proud, angry, sad, good, important. Act these out, and put synonyms on the chalkboard.
5. Have students copy into notebooks in a section entitled vocabulary. Advise pupils that they will add new words to this list as the year goes on.

Activity 4

Day 3

SUSTAINED SILENT READING

Continue this activity, extending the time by 5 minutes.

Day 4

Activities	Time
1. Journal Writing	5 minutes
2. Newspaper	10 minutes
3. Follow-Up to Literature (Listening, Speaking Activities)	15 minutes
4. Sustained Silent Reading	20 minutes
5. Continued Work in Optimal or Exemplary Programs	35 minutes
6. Introduce Content Area Reading	30 minutes
7. Oral Reading by the Teacher	5 minutes
8. Homework	

Write 2 or 3 sentences telling how you felt about the role-playing activity.

Activity 1

Day 4

JOURNAL WRITING

With students, continue to make journal entries.

Activity 2

Day 4

NEWSPAPER

Continue working on headlines. Have students share those written at home.

Activity 3

Day 4

FOLLOW-UP LITERATURE LESSON

DRAMATIZATION

Role-play situations from the story, such as: trying out for baseball; practicing a musical instrument.

Activity 4

Day 4

SUSTAINED SILENT READING

Continue sustained silent reading and other daily activities.

CONTENT AREA: SCIENCE

GOOD SCIENTISTS ARE GOOD DETECTIVES

PERFORMANCE OBJECTIVES Students will be able to:

- . extend skills of observation.
- . discriminate among shapes.

MATERIALS

Duplicated copies of picture on following page, one for each student; copies of science text from Holt Elementary Science for follow-up activity, one for each student.

DEVELOPMENT

1. "How good a detective are you? Did you ever solve a mystery?"
2. "Let's see how sharp your powers of observation are. Take out a piece of paper. Number your paper from one to four."
3. "Ready?" Use questions that are appropriate, such as the following:
 - a. What color is the lunchroom painted?
 - b. Whose picture is posted inside the main entrance of the school?
 - c. Where is the flagpole located?
 - d. Does the principal wear glasses?
4. Go over the answers with the students. How many got them all correct? (Ask whether pupils are surprised at the questions they missed. What does this tell us?)
5. "Perhaps it would be fairer if you could see a picture and then answer questions about it." Distribute copies of the picture. Have students study the picture 10 seconds, then turn the picture over and take out a piece of paper on which to write answers.
6. "What living things do you remember from the picture? List them on your paper. Draw a rough picture of what you saw on the reverse side of your quickie quiz."

7. "Now compare your picture with the original picture. Did you include everything? What did you leave out? Why is it important for all of us, especially scientists to look carefully?"

FOLLOW-UP

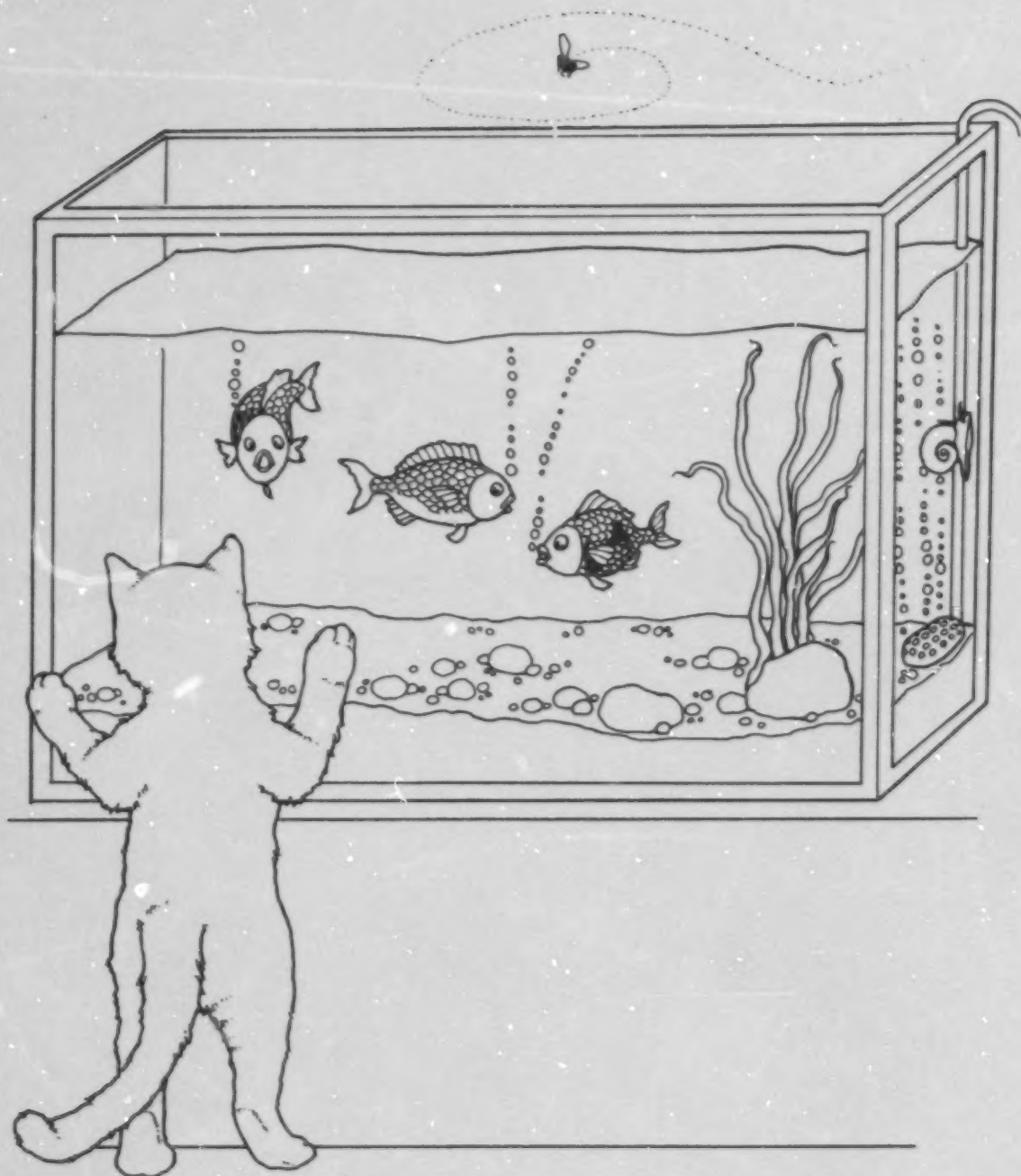
The homework below should be discussed tomorrow to be followed by reading in a science text, e.g., Holt Elementary Science, Level 4, Holt, Rhinehart and Winston, 1980. Copy follows. *

HOMEWORK

"On your way home look at the clouds in the sky and try to remember what they looked like. You can draw a picture or jot down a list of words that will remind you of what they looked like, color, shape, size. Do they look like feathers, cotton balls, or something else familiar?"

*Chapter--Watching Weather, 1 Clouds - p. 153-159 removed due to copyright restrictions

2 OBSERVING



Day 5

Activities	Time
1. Journal Writing	5 minutes
2. Newspaper	10 minutes
3. Listening and Speaking Activity	15 minutes
4. Follow-Up Literature Lesson	10 minutes
5. Begin Individual Assessment (IRI) for placement in ECRI STAR LTRTA and/or optional programs. HILS program includes assessment and placement.	15 minutes
6. Optional/Exemplary Program Activities	35 minutes
7. Follow-Up on Content Area Lesson	10 minutes
8. Homework	5 minutes
"In preparation for your journal entry on Monday:"	
A. "Cut out photographs that you find interesting from magazines or newspapers for your journal."	
B. "Listen to conversation in the store, at the dinner table, on the bus or subway."	
C. "Talk to your family about what you were like as a baby."	
9. Preview of Week 2	5 minutes
"We will continue getting to know ourselves and each other better, read more fun things in the newspaper, and continue our activities."	

DO NOT WRITE
IN THESE
MARGINS

Activity 1

Day 5

JOURNAL WRITING

With students, continue making journal entries.

Activity 2

Day 5

NEWSPAPER

PERFORMANCE OBJECTIVES Students will be able to:

- . develop interest in and read newspapers through the use of comic strips.

MATERIALS

Cut out and reproduce 2 or 3 examples of comic strips.

DEVELOPMENT

1. "How many of you know of Dick Tracy? How many of you know of Superman? Little Orphan Annie?"
2. "What do all of the above have in common?"
Elicit that all these people "live" in comic strips.
3. "If you had to describe a comic strip to someone who had never seen one, or to a creature from another planet, how would you describe it?"
4. "What are the features of a comic strip? Why are comic strips popular? Why is this comic strip funny?"
(Note: You may have to explain what "on time" means in the first frame.)



Field Newspaper Syndicate, June 12, 1981.

5. "Must all newspapers have comic strips?"
Cut out a favorite comic strip from a newspaper to share with the class.
6. You may wish to appoint a committee to prepare a bulletin board display headed COMIC STRIP FAVORITES, or any other suitable title.

Activity 3

Day 5

LISTENING AND SPEAKING ACTIVITY

PERFORMANCE OBJECTIVES Students will be able to:

- . develop and share interests, hobbies, experiences.
- . utilize oral preparation for later writing.

DEVELOPMENT

1. Have students tell about their interests, and they are involved in description. Have them give directions on how to make, play, work, do something, and they are involved in exposition. Have them tell anecdotes related to their interest perhaps about how it originated or something that went wrong, and they are involved in narration.
2. Share a personal interest with the class, showing, if possible, describing, telling an anecdote about, and possibly teaching the class "how to." Questions are encouraged.
3. Ask for a volunteer to share an interest or hobby with the class by showing, describing, telling about, demonstrating, and the like.

With teacher guidance, class asks questions to bring out more information, e.g., What is it made of? How big is it? Why do you...?

4. Then each student--in pairs or small groups--talks about his or her special interest or hobby, describing it, telling about how it was acquired demonstrating how to make, do, play, and the like. Pupils ask questions for information not volunteered. Circulate to help those groups who need support.

FOLLOW-UP

Encourage students to write about their hobbies or interests and to share them with the larger audience (the whole class). These written accounts can be illustrated. The class then assembles a hobby scrapbook. Those students who are particularly interested can ask for a personal "lesson" or discussion.

Activity 4

Day 5

FOLLOW-UP LITERATURE LESSON

Continue follow-up on the story "I Have Feelings."

Hold a discussion of enjoyable activities, and ask students to complete in writing the sentence:

I enjoy _____

because _____

ALTERNATE ACTIVITY

Have a discussion of enjoyable activities. Ask students to make a chart of likes and dislikes, e.g.:

LIKE

I like roses.
I like hockey.
I like bubble gum.

HATE

I hate bees.
I hate washing dishes.

Then ask the students to select one item and expand it, e.g.,

I like spaghetti.
I like spaghetti with sausage and cheese.
I like spaghetti with sausage and cheese because it looks good.
I like spaghetti with sausage and cheese because it looks and smells good.
I like spaghetti with sausage and cheese because it looks and smells and tastes good and feels even better in my stomach.

I hate.
I hate pencils.
I hate pencils because they break in school.
I hate pencils because they always break in school when I can't sharpen them.
I hate pencils because they always break in school when I can't sharpen them during a test.

Thematic Units

Unit I: Getting to Know Ourselves

The first five days are the first lessons of the unit. You will be planning lessons for a period of 4-6 weeks continuing the theme of Getting to Know Ourselves.

JOURNAL

Continue activities occasionally related to Getting to Know Ourselves.

NEWSPAPER

You will be continuing these activities and may choose items from the paper that relate to self-understanding.

Listening and speaking activities to be stressed as integral to self-knowledge and self-expression.

LITERATURE

Continuation of follow-up to I Have Feelings and other stories on the theme.

CONTENT AREA

Further exploration of the theme: Getting to Know Ourselves.

SUSTAINED SILENT READING

Continuation, with emphasis on theme-relevant materials if appropriate.

PERSONALIZED/INDIVIDUALIZED INSTRUCTION

During independent activity continue assessment of students as described here or incorporated in the exemplary and/or optional program.

WRITING

Writing practice should be provided every day. This should include: journal writing; dictation; sentence expansion; letters, notes, messages; writing in the different modes: narration, description, exposition, persuasion. Some of these activities are described here and others are to be found in the WEDGE manual.

ORAL READING: Continuation.

PREVIEW: Continuation.

HOMEWORK: Continue daily according to guidelines.

WEDGE
MANUAL
FOR
TEACHERS

NEWSPAPER - ADVICE COLUMNS

Focus:

Getting to
Know Ourselves

PERFORMANCE OBJECTIVES Students will be able to:

- . write a letter based on a specific interest.

MATERIALS

Copies of advice columns, one for each student.

DEVELOPMENT

1. Relate the newspaper feature to the students' interests and use as a springboard for letter-writing.
2. "Why does a person write to an experienced authority for advice?"
3. "Read the letter to 'Dear Abby'." Ask: "What does the boy want? What would you tell him? What does 'Dear Abby' tell him to do? Do you agree with the advice?"

FOLLOW-UP

"Pretend you are Dear Abby and write your own letter of advice to the boy who wants a dog."

ADVICE



DEAR
ABBY

**Doggone it!
I want a dog**

DEAR ABBY: My name is Joshua and I am 7 years old. I want a dog but my mother says no. I really want one bad, Abby. I will take any kind. I promise to take care of it. How can I get my mother to let me have a dog?

— WANTING A DOG

DEAR JOSHUA: Please answer these questions:

1. Who will prepare the dog's meals?
2. Will someone be home during the day to look after the dog?
3. If the dog is a puppy, someone will have to exercise it at least twice a day. Who will do it?
4. Who will pay for the dog's license, collar, shots, regular examinations at the vet's, and any emergency treatment the dog may need?
5. Who will pay the cost of spaying or neutering your pet to prevent the birth of more unwanted puppies in a nation that already has so many? Every day, thousands are "put to sleep."
6. Are you willing to obey all the laws concerning dogs, such as keeping it on a leash, and seeing that it doesn't do its "business" where it shouldn't?
7. Are you willing to care for the dog as long as it lives?

Important lessons are learned from having a pet, but it takes time, money and a willingness to accept responsibility to be a dog owner. Can you handle it?

Universal Press Syndicate June 12, 1981.

BEST COPY AVAILABLE

BEST COPY AVAILABLE

Focus:
Getting to
Know Ourselves

PERFORMANCE OBJECTIVES Students will be able to:

- . read a daily feature of the newspaper.

MATERIALS

Copies of the horoscope section from a newspaper, one for each student.

DEVELOPMENT

1. "Under what sign were you born?"
2. From ancient times to now, some people believe that the position of the stars helps them to make important decisions. Many newspapers have daily horoscopes (a forecast of a person's future, based on the position of the stars and planet at a given time). It's fun to look at this section."
3. "If you were born on June 12th, what famous person was born on the same day? What are the characteristics of a person born on June 13th? What does the horoscope advise you to do on June 13th, if you were born under the sign of Leo? How seriously should you take this advice?"

YOUR HOROSCOPE BY JEANE DIXON

FOR FRIDAY, JUNE 12

YOUR BIRTHDAY: George Herbert Walker Bush will celebrate his first birthday as vice president of the U.S. today. Those born on this date are witty, intellectual and fond of travel. In the year ahead, direct your ambition to positive ends. You have phenomenal mental energy and are able to achieve great things.

ARIES (March 21-April 19): The future looks rosy as the week winds down. Look at where romance is heading.

TAURUS (April 20-May 20): Take nothing for granted. Something that is said today may contain a message.

GEMINI (May 21-June 20): Distant affairs are profitable but can also be confusing. Business insight pays off.

CANCER (June 21-July 22): Avoid the time-wait today and make use of important contacts to advance plan.

LEO (July 23-Aug. 22): Business negotiations progress smoothly today. Promote domestic harmony now.

VIRGO (Aug. 23-Sept. 22): Communications with people at a distance will improve chances of financial success.

LIBRA (Sept. 23-Oct. 22): Be on the lookout for mistakes in figures, paperwork. Weigh the odds carefully.

SCORPIO (Oct. 23-Nov. 21): Catch up on paperwork. Do not allow associate's erratic behavior to cloud thinking.

SAGITTARIUS (Nov. 22-Dec. 21): Resurrection of certain plans could result in new profits. Teamwork favored.

CAPRICORN (Dec. 22-Jan. 19): New light is shed on partnership matters today. Financial gain is possible.

AQUARIUS (Jan. 20-Feb. 18): Expect a day full of surprises. Keep your mind on your work. Expand budget.

PISCES (Feb. 19-March 20): An excellent time for family affairs and local matters. Meet someone new.

FOR SATURDAY, JUNE 13

YOUR BIRTHDAY: Talented young actor Richard Thomas shares this birthday with you, as does "Hollywood Squares" regular Paul Lynde. Some of you will be tempted to quit one good job for another in the year ahead, but those who stay put will have the greatest success now.

ARIES (March 21-April 19): You may have to go more than halfway to meet a difficult loved one.

TAURUS (April 20-May 20): Now is the time to deal with jointly held family funds. Accept an invitation.

GEMINI (May 21-June 20): Time is on your side when it comes to money matters. Do not make a hasty decision.

CANCER (June 21-July 22): Travel and vacation trips enjoy favorable influences. Take along a companion.

LEO (July 23-Aug. 22): An excellent day for encouraging and inspiring children. Be a good listener.

VIRGO (Aug. 23-Sept. 22): Give creative hobbies a whirl. They could become a valuable source of additional income.

LIBRA (Sept. 23-Oct. 22): Change is likely to work to your advantage today. Seek relatives' cooperation.

SCORPIO (Oct. 23-Nov. 21): An excellent day to spend with children. Keep spending within reasonable limits.

SAGITTARIUS (Nov. 22-Dec. 21): Spend part of the day with offspring. Tend to important chores, errands.

CAPRICORN (Dec. 22-Jan. 19): Be patient when dealing with someone who has a difficult emotional problem.

AQUARIUS (Jan. 20-Feb. 18): Steer clear of schemes suggested by friends. Cash in on expertise of close relative.

PISCES (Feb. 19-March 20): One who asks your opinion on romantic matters does not really want advice!

FOLLOW-UP WRITING

Focus:

Getting to
Know Ourselves

DICTATION AS A METHOD OF DEVELOPING SENTENCE SENSE AND PUNCTUATION SKILLS

PERFORMANCE OBJECTIVES Students will be able to:

- . write a passage as dictated.
- . develop sentence sense and punctuate properly.

DEVELOPMENT

1. Dictation is a useful technique for helping students who ramble on or punctuate erratically to develop sentence sense.
2. Select an effective short passage for dictation. In so doing, consider the reading level of your group, but give even more weight to the interest level. This may be a section of a story the students are reading.
3. The passage read can also serve as a model to demonstrate a particular writing technique you have taught.

To begin, type the paragraph, eliminating all beginning capitals and end punctuation.

Hand out a copy to each of the students who need to improve their sentence sense.

Ask students to capitalize and punctuate as you dictate. A sample paragraph is included below.

4. Your intonation should be the guide to the students so that they know when and how to end the sentence, and when to capitalize to indicate the beginning of a new sentence.
5. Select subsequent passages so that students get opportunities to supply question marks and exclamation points as well as periods.

6. Repeat this type of exercise throughout the year, including other marks of punctuation, e.g., ?, !, ;.
7. During tutorial session, apply this technique to individual student writing which is poorly punctuated, guiding the student writer by your intonation.

Later, students may be able to read their own work aloud and be self-guided.

SAMPLE DICTATION

when I was little boy not much bigger than
Mary I had to go every afternoon to find the cows
in the woods and drive them home my father told
me never to play by the way I was told to hurry
and bring the cows home before dark because there
were bears and wolves and panthers in the woods

this daily chore frightened me at first later
I got to enjoy it

From Laura Ingalls Wilder, The Little House in the Big Woods.
(New York: Harper & Row, 1932).

DO NOT WRITE
ON THIS CARD

FOLLOW-UP: VOCABULARY

Focus:

Getting to
Know Ourselves

PERFORMANCE OBJECTIVES Students will be able to:

- . demonstrate understanding of vocabulary.

DEVELOPMENT

1. A non-threatening way to enlarge vocabulary is to play Simon Says. Starting with words from the story, and adding other words, the class expands vocabulary through this game. It's particularly successful as an aid in teaching standard English to those who retain a private language and to non-English speaking children.
2. Simon Says is played in the customary way. Regardless of what the leader does, the players do what they are directed to do but only if directions are preceded by "Simon Says."
3. When Simon Says is used to increase vocabulary, introduce words ranging from chin to shin, from thigh to forehead, from leap to squat.
4. For the first few times a new word is used, the leader must match the actions with the directions. There should be no attempt to "fool" the group until the word's meaning is well established.

Later, mixed signals will serve as a good test.

5. Because Simon Says gives an immediate use for the vocabulary, it serves as an incentive to rapid learning and retention.

DO NOT WRITE
ON THIS PAGE

FOLLOW-UP CONTENT AREA READING

Focus:

Getting to

Know Ourselves

Use the format of the small group listening and speaking activity from Day 5 (p. 151). Students tell anecdotes on how other animals communicate: their pets, zoo animals they have seen, animals from television shows (Those Amazing Animals, Wild Kingdom), various Disney nature films.

Criteria for oral presentation may be developed in small groups. The best anecdotes may be retold to different groups.

OR

Pantomime may also be used to show how these animals communicate or how people communicate basic ideas and feelings through gestures and signs (I'm hungry, thirsty, sleepy. I like you. Leave me alone.) One statement gives the message through pantomime and another student may volunteer to respond orally, with pantomime, or in writing.

Unit II: Family and Friends

JOURNAL

Continue with journal writing. Suggested topics may include experiences related to the theme of Family and Friends.

NEWSPAPER

Distribute items from the daily paper that pertain to aspects of family life.

LITERATURE

Presentation of the theme, Family and Friends using "The Argument" from Roosevelt Grady by Louisa Shotwell.

CONTENT AREA

Further exploration of the theme: Family and Friends.

SUSTAINED SILENT READING

Student may wish to choose books related to the theme.

PERSONALIZED/INDIVIDUALIZED INSTRUCTION

Continuation as in previous week. Use instructional materials from the whole class lesson where appropriate for individual and small group instruction.

WRITING

Writing practice should be provided approximately three times a week. this should include:

- ...dictation
- ...letters, notes, messages
- ...writing in the different modes:
 - narration, description, exposition, persuasion

Some of these activities are described here and others are to be found in the WEDGE manual.

PROJECTS (2 x per week)

Projects are introduced during this and following units. They may be introduced during Unit I, but the teacher may need more time to familiarize students with the other segments before initiating projects.

ORAL READING

Choose stories or poems on the theme.

HOMEWORK

Continue daily homework assignments following guidelines.

PREVIEW

Give some tempting clues to prepare students for the next day's work.

LETTER WRITING - ALTERNATE TO JOURNAL WRITING ACTIVITY

Focus:

Family and
Friends

PERFORMANCE OBJECTIVES Students will be able to:

- . write a letter.
- . use letter writing as an ongoing, regular activity.

MATERIALS

Copies of sample letters, one for each student.

DEVELOPMENT

1. Real letters (a card to a sick classmate, an order for a free item, a response to a school problem) provide a purpose, establish the level of language for a specific audience, and involve a real world response to writing. Letters can serve as powerful motivation for writing in the first place, and then for revision and editing and proofreading for clarity and correctness.
2. Set up a class mailbox by having students cut out a slot in an ordinary cardboard box and decorate it. Explain that correspondence to the teacher and to one another can be "posted" this way.
3. "We write in our journals for ourselves, to get in touch with our feelings, our experiences, our ideas, and possibly to help us remember. But there are times when we need to tell others about our feelings, experiences or ideas, or about very practical things."
4. "We will be setting up a class mailbox in which you will be able to post notes or letters to your classmates and to your teacher about anything of concern. You can give a reason why you were late or share something that bothered you or that you enjoyed."
5. "If I were to send you a letter, I guess I might write this one."
Distribute sample letters.

September 21, 1983

Dear Class,

I would appreciate it if you cleaned out your desk at the end of the day so that we can keep our room clean. Also, please don't put your gum on the chair or in the desk. My clothes look better without gum. Thanks for cooperating.

Sincerely yours,

OR

Dear Joan,

I enjoyed the discussion we had yesterday. I thought it was very useful.

Sincerely,

6. Discuss the letters.
7. Then ask the students for concerns, class or individual, that could be tackled and possibly cleared up with a letter, e.g., shoving on the line, unfairness in playing a game, or loud talking which interrupts reading.
8. The class can focus on one area of particular concern or can form groups to provide for letters about more than one concern. Any students who want to write their own letters, of course, may do so. Address the letters, post in the class mailbox, and distribute at an appointed time.

Invite students to write, and post letters regularly.

Note: The whole class should not be assigned to write a particular letter or letters at the same time but should be encouraged to do so individually.

FOLLOW-UP

- A. Letters of genuine concern that should be channeled to someone outside of the classroom are revised and edited by the writer with your help and that of the other students and then mailed or forwarded in person. The students can also be encouraged to write letters to their friends and family about class and/or school activities, and the letters actually mailed.
- B. Take advantage of class and individual situations that call for letter writing: an invitation or a thank you note to a speaker, a request for materials, an apology, an excuse. At this point, the need for a return address and an appropriate closing and full signature will be apparent (or made so), and acceptable form can be taught.
- C. Have students establish penpals--with a student in a GATES class in another school, with senior citizens in a nursing home, with teenagers, with first graders, and the like.

LITERATURE LESSON

"THE ARGUMENT" by Louisa R. Shotwell

Focus:
Family and
Friends

PERFORMANCE OBJECTIVES Students will be able to:

- . read about family problems and use books to help them understand problems in their own families.
- . recognize clues to the understanding of character.

MATERIALS

Copies of "The Argument" from Roosevelt Grady by Louisa R. Shotwell, one for each student; copies of quiz.

DEVELOPMENT

1. Give an example of a type of family argument, and then have class contribute topics which may also lead to arguments in the family.
2. Give background on Roosevelt Grady:

Roosevelt Grady's family was very poor. They had nothing of their own; they were migrant farmers who traveled around the country going from farm to farm to pick the ripening crops of beans, strawberries, and cotton for the owners of the farm. This constant moving around made it very hard for Roosevelt to get an education or keep friends.

Roosevelt dreamed of the day his family (Mamma, Papa, sister, and brother Matthew) would be able to stay in one place so he could really attend school and learn all he wanted to.

3. Place the title on the chalkboard: "The Argument." Ask students what they think the story is about. Place the term migrant farmers on the chalkboard and develop this concept with the class.
4. Read the first paragraph to the students, or have them read it (if they are able) to themselves.

Referring to paragraph 1, elicit who was involved in an argument and who won.

5. Have students read next sentence and discuss meaning of "Beans are running good."

6. Have students read to where it states "Roosevelt's a crackerjack bean-picker."

Try to elicit meaning of crackerjack. If no one knows, give example that Reggie Jackson is a crackerjack ball player.

7. Have students read rest of story. Ask the following: "What was the argument about? What did Mama want her children to be?"

"From reading this story, how can you tell whether or not Roosevelt's family was poor?"

8. Give short quiz. Go over the answers and cite reasons for choices from the text.

9. "What were Mamma and Papa Grady arguing about? Who won the argument? Why is it possible to say that both Mamma and Papa won the argument?"

FOLLOW-UP

Dramatization:

Working in groups, students role-play the story, first using improvised dialogue, then with a narrator. Students dramatize dialogue from the story.

Writing:

Students review the arguments used by the father and mother to support their opinions. List on the board:

Father's reasons for wanting everyone to pick beans:

1. _____
2. _____
3. _____

Mother's reasons for wanting them to go to school:

1. _____
2. _____
2. _____

THE ARGUMENT

by LOUISA R. SHOTWELL

When the beans were ready for picking, the whole Grady family went to the fields. Mamma and Papa argued about this and Papa won. Here's how the argument went:

"Beans are running good," said Papa. "Everybody up early tomorrow."

"Everybody?" said Mamma. "You and me, you mean."

"I mean everybody," said Papa.

"Not the children," said Mamma. "They're not going to work."

"What's wrong with work?" asked Papa. "Work never hurt anybody. The kids all picked strawberries in Louisiana, and Roosevelt's a crackerjack bean-picker."

"That doesn't make it right." Mamma didn't aim to give up without trying, that was certainly plain.

"Oh, fiddle! It's a healthy thing for kids to work. They can't get hurt. Not when it's beans or berries or some easy thing like that. Tisn't like chopping cotton with a hoe or cutting asparagus with a knife."

Papa enjoyed arguments. Now he sounded halfway as if he was teasing Mamma. He and Matthew were just alike that way.

Papa went on: "Sister and Matthew better get in some practice on beans."

"Practice? Why should they practice?" Mamma's voice had an edge to it, sharp-like.

"Because they've got to learn sometime. Might as well begin now. It's a sure thing they'll have to pick when they grow up."

"Oh, they will, will they? That's what you think." Now Mamma was mad. She was mad clean through. Her eyes went from brown to black and turned shiny and they sparked. She really told Papa off.

"You just put this in your pipe and smoke it, Alister Henry Grady. My children are going to grow up to be something else besides stooping, crawling bean-pickers. They're going to get educated. Never you mind how. They're going to train for jobs where they stand up straight or sit down in back of a desk. They're going to be somebody." All of a sudden Mamma choked. A tear rolled right down her cheek. A real tear.

"Hey, there," said Papa, and he wasn't teasing any more. "I didn't know you felt all that bad about it."

For a minute he didn't say anything at all, and then he went on, "They're my kids, too, you know. Suppose they grew up to pick beans and the beans grew all in one place so they wouldn't have to go trucking around the country looking for them? Maybe even they'd be their own beans? Would you mind if they stooped over and crawled along after their very own beans?"

"Well," said Mamma, "well, I don't know. Maybe I wouldn't. But—oh, all right, you're so crazy to have them pick, let them pick. Only just so long as there isn't any school around for them to go to. When we come to a camp where there's a school, they're going to school. Understand? No more picking then."

"Okay," said Papa, "it's a deal. We get to a camp where there's a school, and we'll have no more picking. But tomorrow, everybody gets up early. Tomorrow everybody picks."

That's how Papa won the argument.

DO NOT RETURN
TO THE
BRINK PLACE

QUIZ - "THE ARGUMENT"

1. The story tells us that:
 - a. Mamma wants her children to practice bean picking.
 - b. Mamma feels that work is harmful.
 - c. Mamma wants her children to have more than she has had.
 - d. Machines do a better job picking than people.
2. You can tell the Grady family are migrant farmers because they:
 - a. pick different crops in different places.
 - b. live in one place.
 - c. chop cotton with a hoe.
 - d. cut asparagus with a knife.
3. From the story we know that the Grady family has picked:
 - a. apples and oranges.
 - b. green peppers and oranges.
 - c. tobacco and cherries.
 - d. strawberries and beans.
4. From the story you can tell that Papa:
 - a. is cruel.
 - b. enjoys arguments.
 - c. is lazy.
 - d. likes to save all his money.

NO MORE ANSWERS
PLEASE TURN OFF

OUTLINE FOR CHORAL READING ACTIVITY

Focus:
Family and
Friends

PERFORMANCE OBJECTIVES Students will be able to:

- . read aloud a selected and familiar story or poem with emphasis on meaning.
- . listen to their own and others' use of voice (dynamics and tone) for effect, and for smooth oral reading.
- . practice and perform choral reading in an audience situation in which all class members are individually involved.

MATERIALS

At least two or three selections from basal readers, supplementary materials, e.g., anthologies, trade books or students' writings. Each student has a copy of the total "script."

DEVELOPMENT

1. With students select a story or poem for dramatic reading. Look for material which appeals to their eyes, ears, and imagination, and which is drawn from their interests and their independent or free reading levels. Together, read the text, discuss what it is about, decide how it can be performed, as well as who will do what in the choral reading sessions.
2. Read the selections aloud to the class.
3. Have students participate in the selection of material they are about to read. Set up the script with room for the names of the readers, line by line.
4. First, have the class read the script aloud, together.
6. At the second reading, selected soloists and groups read as indicated in the script. Changes may then be made, as necessary, for the next readings. Encourage students to suggest ways to improve their performance.
7. Have the class read this and other selections to an audience which may be another class, a group of parents, or other groupings.

DO NOT WRITE
IN THESE SPACES

8. With students, evaluate the progress made from the first to the most recent readings, as indicated by: ease of performance; ability to convey message, mood, and story content; use of voices for meaning and sustained interest; cooperation among class members; ability to put oneself into the reading, and thus to perform a text orally. (Playbacks of audio-tapes are very useful here.)

FOLLOW-UP

Prepare additional selections for choral reading, until a repertoire of approximately ten selections is developed. Change performers (readers) occasionally, so that all of the students will have ample practice with all selections. Arrange for students to perform for other audiences; audio-recordings (tape, cassette) should be made for playback purposes, as well as for fun and pleasure.

A FEW SUGGESTED RESOURCES FOR THE CLASSROOM TEACHER:

Poems Children Will Sit Still For. Compiled by Beatrice Schenck de Regniers, et al. (New York: Citation Press, 1969).

Journeys, Collected by Richard Lewis. (New York: Simon and Schuster and Bantam Books, 1978).

The Park. Richard Lewis. (New York: Simon and Schuster, 1968).

I Met a Man. John Ciardi. (Boston: Houghton Mifflin, 1961).

The 2-Ton Canary and Other Nonsense Riddles. Polly Cameron. (New York: Coward, McCann, and Geoghegan, Inc., 1965).

All of the Sounds of Language series. Edited by Bill Martin, Jr. (New York: Holt, Rinehart and Winston).

For a longer experience, try: The Tenth Good Thing About Barney. Judith Viorst. (New York: Atheneum/Aladdin Books).

DEVELOPING NARRATIVE SKILLS

Focus:

Family and
Friends

PERFORMANCE OBJECTIVES Students will be able to:

- . tell a story.
- . use story telling as oral preparation for writing a story.

DEVELOPMENT

1. Any situation or experience, real or vicarious, which captures student attention can be used as the stimulus for helping them to develop their story telling and writing. The snow or rain outside can be motivations rather than distractions. In addition, a story either read by or to the students can serve as a stimulus for student narration: Taro Yashimo's Crow Boy and Eleanor Ester's The Hundred Dresses involve children being teased by others; Beverly Cleary's Henry and Ribsy involves the loss of a pet and her Henry Higgings a day when everything went wrong.
2. Tell a detailed anecdote from your own experience related to the theme or plot, or situation, stopping when appropriate to ask students to predict what happened.
3. One or two of the students volunteer to share their experiences with the whole class. Encourage the listeners to ask questions about anything they do not understand.
4. Pair the students in taking turns telling each other an anecdote related to the theme or situation.
5. After the student has finished writing and revising his or her writing, allow time for editing. Attach to each student's writing folder an individual checklist such as the sample below.
6. Students help each other check their work for mechanical errors, particularly those itemized on the checklist.

MODEL STUDENT CHECKLIST

Content

Reread your paper to yourself aloud.

1. Does your paper make sense?
2. Is it clear?
3. Have you said what you meant to say?
4. Does each sentence start with a capital?
5. Does each sentence end with a . or ? or !?
6. Did you check to see if you left out any words? Add if you did.
7. Did you check with the dictionary those words whose spelling you are not sure of?

NOTE: If the students in your class have the following problems, you may want to add reminders such as:

8. Have you capitalized "I"?
9. When the word begins with a vowel, have you used "an"? (an apple, an earthquake, an inch, an orange, an umbrella)
10. Did you use "ed" at the end of a word to show that something happened in the past? e.g., Yesterday I walked to school.

This technique should be repeated using different questions or criteria for different levels of ability.

FOLLOW-UP

Have the students each tell their own story. If they are not able to think of a story, a student may write his or her neighborhood's story or the one told by the teacher.

For some students, a cassette recorder and/or dictation to a peer may be used at first.

Each writing session should be followed by opportunities for revising and later editing.

CONTENT AREA: MUSIC
"WHAT MAKES AN ORCHESTRA"

Focus:

Family and Friends

PERFORMANCE OBJECTIVES Students will be able to:

- . appraise music as part of the family heritage.
- . discover how rhythm band instruments are made.
- . read for information.
- . utilize sound-words in explaining "sound" (pre-poetry writing).

MATERIALS

Copies of "What Makes an Orchestra" by Jan Balet, one for each student.

DEVELOPMENT

1. "How many of you have ever been in a rhythm band?"
2. "We will read about two of the instruments which you may have played."
Read paragraph one of selection attached. Use guided questions to set purpose.
3. Questions
 - What word describes castanets in sentence one?
 - What are they made of?
 - What sound do they make?

"Read paragraph two."

 - What instrument does a tambourine resemble?
 - What are the discs made of?
 - What sound do the discs make?
 - What sounds does the tambourine make?
4. "How do these two instruments make you feel when you hear them? When do people play castanets and tambourines?"

FOLLOW-UP

- A. "Make these instruments."
- B. "Play them listening to a recording or piano."
- C. "Read poetry aloud, using them for emphasis."
- D. "Read about other instruments."
- E. "Draw a picture of yourself or your friend playing a tabmourine or using castanets."
- F. "Write a poem using sound words like: thump, jingle, click, knock."

What Makes an Orchestra?

The castanets are strange little noise-makers. Because they are made of wood, they click instead of booming like the hollow drum or crashing like the metal gong. They are two little wooden clappers with a space hollowed out in the middle of the sides that face one another. They give zip to a dance tune.

Castanets are a favorite of all Hispanic people as well as others. Hispanic dancers usually use castanets when doing the bolero and the fandango. A famous piece of music using castanets and played at bullfights is "La Marcha de los Toreadores."

The tambourine is a drum with only one head and with many little metal discs which jingle all around it. The player either shakes it while holding it in his left hand or strikes it with his right hand. It sounds something like this: jingle, thump, thump, jingle, thump, knock, jingle, jingle, jingle, thump. It is a merry instrument and makes you think of people dancing and laughing.

The tambourine comes from the Arabic world and was first used in England in 1080. Now we enjoy it all over the world.

Adapted selections from Jan Balet's What Makes An Orchestra.
Walck, Inc., 1951).

DO NOT WRITE
THIS BOOK
FOR THE
LIBRARY

SUGGESTED PROJECT
COOK BOOK

Focus:
Family and
Friends

PERFORMANCE OBJECTIVES Students will be able to:

- . write a recipe for a cookbook of family favorites.
- . demonstrate sequence in the preparation of a recipe.

DEVELOPMENT

1. "What foods outside of hamburgers, franks and fries do you like? What are some of the favorite dishes of your family? What special, holiday foods do you love?" List responses on board.
2. "How can you share these with the rest of the class outside of bringing the food to the classroom?" Elicit that the students could print a cookbook.
3. "If you want to find out how to make something, what do you need? What are cooking directions called? What are some of the things you need to know before you can cook?"

Elicit: Main ingredients; how much to use; how long to cook dish;
how hot the flame/oven should be.

4. "Will you need special bowls and tools?"

Elicit: a mixing bowl, eggbeater, measuring spoons, cup,
type of pot or pan

5. "Let us collect favorite food recipes and publish them, as a way of sharing with the rest of the class or school."

HOMEWORK

"Go home and ask family, friends and/or neighbors what foods they love. List these in your notebooks under My Special Favorite Foods, Favorite Dishes, or any other appropriate title."

NO NOT EAT
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LIVE TOM OW

PROJECT - CONTINUED

MATERIALS

Copies of sample recipe, one for each student.

DEVELOPMENT

1. Share homework by discussing food favorites. Write them on board.
Categorize the recipes, e.g., soups, vegetables, chicken, meat, desserts.
2. Form groups of 4. Make decisions on the following:
 - which recipe each one of the groups will bring in
 - a date to bring recipe in to class
 - how the recipe will be duplicated--xeroxograph
 - who will do what...

Then determine who will:

- prepare xeroxographs--either typed or written
 - prepare cover
 - run off xeroxographed copies
 - staple them together, etc.
3. "Look at sample recipes and examine closely the recipe for Chinese Chicken with Ginger." Have students:
 - "Write the recipe at home."
 - "Try it out at home."
 - "Have you left out any steps?"
 - "Have you left out any ingredients?"
 - "Let someone else try it out or read it."
 - "Are the steps clear?"
 - "Are you absolutely clear about what to do next?"
 - "What other instructions or directions do you have to add?"
 - "Does it work?"

FOLLOW-UP

- A. "Make a Kookie Cookbook of Kids' favorites, e.g.:
 - Banana Sandwich
 - Chocolate-covered Potato Chips
 - Carrots with Marshmallow Fluff
- B. "What outlandish dish do you like?"
 - "How did you come to like this odd combo?"
 - "Try it out in your kitchen."
 - "Give it to your committee members."
 - "Ask them to try it out."

Chinese Chicken with Ginger

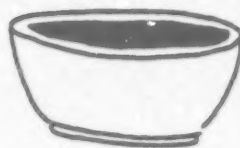
Serves 6 to 8

1 3-pound chicken
1 tablespoon cornstarch
2 tablespoons soy sauce
2 tablespoons sherry
3 scallions, chopped fine
2 teaspoons chopped ginger

1. Ask an adult to help chop the chicken into 2-inch pieces.
2. Combine the cornstarch, soy sauce and sherry and add the scallions and ginger.
3. Spread over the chicken in a heat resistant bowl or deep platter and steam 40 minutes.
4. Serve in the dish in which it was steamed.

Coconut Snowball Cookies

You will need



a big bowl



1/4 cup butter



a spoon



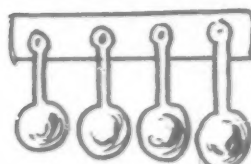
4 cups powdered sugar



a measuring cup



1/4 cup milk



measuring spoons



1/2 teaspoon vanilla



a plate



shredded coconut

Put the butter in a bowl,
and set it in a warm place
until the butter gets soft.

Mix in the powdered sugar a
little at a time. Mix in
the milk and vanilla, too.

Put a little powdered sugar
on the plate. Then put
some of the cookie mix from
the bowl on the plate. Work
it with your hands for a
minute or two until it is
smooth.

Make little balls and
roll them in the coconut.
Now the cookies are
ready to eat.

Unit III: My Neighborhood x0D

JOURNAL

Continue with journal writing, occasionally suggesting that students include experiences or observations related to the theme: My Neighborhood.

NEWSPAPER

Distribute some local newspapers, or clippings from daily papers, with items pertaining to neighborhood news or problems.

LITERATURE AREAS

Presentation of the theme: My Neighborhood.

CONTENT AREAS

Further exploration of the theme: My Neighborhood related to the content area course of study.

PERSONALIZED/INDIVIDUALIZED INSTRUCTION

Continue as before.

SUSTAINED SILENT READING

Continue as before (alternating Oral Reading by teacher two times per week).

WRITING

In addition to the journal writing and short assignments related to newspaper, literature, or projects, time should be provided approximately three times a week with the focus on writing. This should include:

- dictation
- sentence expansion
- letters
- writing in the different modes: narration, description, persuasion, exposition

Some of these activities are described here and others are to be found in the WEDGE manual.

PROJECTS

Continue as before and introduce new projects related to the theme.

ORAL READING: Continue theme.

HOMEWORK: Continue daily.

PREVIEW: Continuation.

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Daily Newspaper Activities

Continue using the features that the students are already familiar with, and keep adding new features, e.g., reading a photo.



The New York Times / Jack Manning

WORLD'S LARGEST FLAG UNFURLED: The stars and stripes of what is said to be the largest flag in the world stretching across a softball field in Central Park yesterday. The 411-by-211-foot flag was put on display by the

Great American Flag Fund to help raise \$650,000 to build special rigging that would allow it to be raised and lowered on the Verrazano-Narrows Bridge. Stars of the two-acre, seven-ton, nylon-tafetta banner are 13 feet wide.

LITERATURE LESSON:

"NOISY NANCY AND NICK" by Lou Ann Gaeddert

Focus:
My Neighborhood

PERFORMANCE OBJECTIVES Students will be able to:

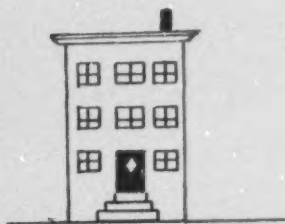
- . generalize that there are both good and bad things about living any place.
- . infer meaning based on factual information in the story.

MATERIALS

Copies of "Noisy Nancy and Nick" by Lou Ann Gaeddert, one for each student.

DEVELOPMENT

1. Ask students to indicate by a show of hands whether they live in an apartment house.
2. Ask if any live in a private house. "You can see that most (or all) of us live in apartments because we live in a big city. We can say that in a city, most people live in _____. Who can finish the sentence? In the country, our suburbs, or in a small town, what kind of house do you think most people live in?" Elicit: private house, single-family.
3. Draw the following on the board for group to see:



Here is an apartment house.



Here are two private houses next to one another.

"If the boys play their drums, which neighbors will probably be more bothered by the noise? Why? What have you been told you cannot do in your apartment because it might disturb a neighbor? What has a noisy neighbor ever done that bothered you?"

4. Have students tell of how they knew when they were bothering a neighbor. "How does a neighbor let you know he or she is being disturbed?"

5. "Let's look at today's story to see what it has to do with living in an apartment and with noisy neighbors. Will someone read the title, 'Noisy Nancy and Nick'?"
6. "Remember the game we played to help introduce ourselves to one another the first week? Remember John said he was 'Jumpy John' and Kim said she was 'Kind Kim'? Well, how is this girl, Nancy, introduced to us in the title?" Elicit: Noisy Nancy.
7. "Why is that a problem in this story? Think about what we talked about, and look at the drawings on the board. Read the story to find out how Nancy and her neighbor work out the problem."

Note: The author of this story calls the downstairs neighbor "Mrs. Muffle."

8. Write "muffle" on the board. "Can anyone tell us what muffle means?" If dictionaries are readily available, muffle can be looked up, or teacher can explain meaning.
9. Return student's attention to story. "Nancy is noisy. What is the signal that Mrs. Muffle gives to Nancy when there's too much noise? Does the signal work? Does the signal work? Does it stop Nancy from continuing her noise?"
10. "Is Mrs. Muffle's signal similar to the way any of you said your neighbors let you know if you're too noisy? Does Nancy seem to mind Mrs. Muffle's tapping? Does she complain about it? Why not?"
11. "Read the story to compare the way Nancy feels about living in an apartment with how Nick, a boy in the building, feels about it." Have a volunteer tell how Nancy feels; then how Nick feels.
12. "Read on to find out why Nick feels the way he does. Where did Nick live before? What was different there? When did he come to the city?"
13. The author has set up a problem here - Nick's problem. "How will it get solved? Can you see what is going to happen? Who is going to help? How is Nancy going to help Nick like his new home in the big city?"
14. "Look away from the story for a moment and think about how you would get someone like Nick to enjoy living in a city. What can you find in cities that is fun and that may not be found in a little town like the one Nick came from? What would you show him? Where would you take him?" Have students offer suggestions. List suggestions on chalkboard.
15. "Let's return again to the story to see if Nancy took Nick to any of the places we suggested." Read the story and write down the places Nancy plans to take Nick. "Which are the same as those we listed?"
16. "Read story to find out where the boat was going." Elicit: Italy. "Is that far away?"
17. "Can someone read 'arrivederci'? What language do you think that is - if the boat is going to Italy?" Have whole group wave and say, "Arrivederci."

18. "In a large city like this one, people from all over the world--from places like Italy--come and go. So what can you hear in a city?"
Elicit: Many languages.
19. "How is Nick feeling about the city changing? How do you know? Can you read any part that shows that Nick is having a good time? Do the exclamation points tell us anything about how Nick feels about what he is seeing and doing? What?"
20. Have students finish reading the story. "Has the author solved the problem? Which is finally better--the city or the little town? What do Nancy and Nick think? What do you think?"
21. "Let's list the good things and the things that are not so good about each." Write the following headings and working from left to right, elicit ideas from students:

<u>A Big City</u>		<u>A Little Town</u>	
<u>Good</u>	<u>Bad</u>	<u>Good</u>	<u>Bad</u>

22. Discussion should follow charting.

Lead students to the conclusion that there is some good and some bad in most things, and that different people will make different choices.

FOLLOW-UP

Literature: Read any one of the many versions of City Mouse-Country Mouse on this same theme.

Dramatization:

The story can be dramatized--first with improvised dialogue and then using the author's words.

Writing: Pupils will write a paragraph indicating where they would like to live, city or country, and why.

Project: Students poll pupils in another class as to living preferences and then draw conclusions and prepare a graph.

Noisy Nancy and Nick

By Lou Ann Gaeddert

Nancy Norris lived in an apartment. She liked to make noise.

Mrs. Muffle lived in an apartment just under Nancy. She didn't like noise.

When Nancy made too much noise, Mrs. Muffle would tap.

Nancy would hear the tap and know that it was time to stop being noisy.

One day Nancy heard a noise outside the door. She ran to see what it was.

A boy was walking up the steps, making lots of noise with a baseball bat.

Nancy got a stick and ran after him up the steps, making lots of noise with her stick.

"Don't do that!" called Nancy's mother. "You are making too much noise!"

"You can't do anything in an apartment," the boy said. "I hate the city."

The boy said his name was Nick. He had just moved into an apartment. He came from a little town.

"We had a house with grass and trees all around it," he said.

Nancy and Nick started to play together. They got very noisy and then heard a tap.

"That's Mrs. Muffle," Nancy said. "She lives under us. We are too noisy."

"I had better go home," Nick said. "I wish I could go back and play in the little town where I lived. We could make noise there," he said as he ran up the steps.

Nancy told her mom and dad about Nick. Nick says he hates the city," she told them.

Adapted from Lou Ann Gaeddert's Noisy Nancy and Nick (New York: Doubleday and Co., 1970).

"You could help him like it," Dad said. "What do you think he would like here?"

Nancy thought for a bit. "I bet Nick would like to see the big boats and escalators and the subway. Can we show him those things soon?"

"Yes," Mother said.

So Nancy, Nick, and Mrs. Norris soon went to see a boat that was going to Italy. Nancy and Nick ran up and down the boat. Then they heard a loud noise that told them it was time to get off the boat.

"Arrivederci," a man said to the children as they got off the boat.

"That means good-bye," said Mrs. Norris.

Nancy and Nick looked up at the people on the boat and said, "Arrivederci."

Next, they went to a place with escalators.

"How do you get on that?" Nick asked about an escalator.

Nancy stepped on, looked back, and called to Nick, "Jump off at the top."

"That was fun," said Nick.

They took escalators all the way up. They took escalators all the way down. Then they walked out a door.

"This is the subway," Nancy said. "The subway goes under the ground."

They got on the subway. At one place Nick yelled, "Look! Food is sold way down here!"

"Yes," said Nancy, "it's like a city under the city."

They got off at a stop and climbed the steps to the street.

"Still, there are good things about a little town," said Nancy. "I would like to live where I could make lots of noise and climb trees. But there are good things in a city, too."

"Yes, there are boats and escalators and subways!"
said Nick.

As Nancy and her mother left Nick at his apartment, Nick yelled, "Arrivederci."

"Arrivederci," Nancy yelled back.

"Shhh," said Mother.

CONTENT AREA: SOCIAL STUDIES
HENRY HUDSON

Focus:
My Neighborhood

PERFORMANCE OBJECTIVES Students will be able to:

- . identify specific information about Henry Hudson's arrival in New York Harbor.
- . sequence events in a story.

MATERIALS

Copies of "Henry Hudson" by Carl Garmer, one for each student.

DEVELOPMENT

1. "How many of you have seen the Hudson River?" (Elicit how the children have seen it: riding across the bridge, driving by on the highway, taking the boat trip around Manhattan.) Ask why the river was named the Hudson.
2. Have map of New York State available. Have students point out location of Hudson River. Ask them to show where they live in relation to Hudson River.
3. Place unfamiliar vocabulary on chalkboard. Use words in sentences containing contextual clues. Develop vocabulary with class.
(e.g., "Which route do you take to go from school to your home?
route, course, dense, passage, harbor.)
4. Put title of reading selection on board: "Henry Hudson." Elicit any information students may have about Henry Hudson. Have students read first paragraph. (Or, if necessary, read it to them.) Elicit who Henry Hudson was and for what purpose he had made this journey.

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5. Have students read the rest of the selection.
6. Have students chart the journey made by Henry Hudson, using a map of the world or a globe.
7. "What were some of the difficulties Henry Hudson had during the trip?"
Elicit: Dutch sailors didn't always obey him because they knew no English; the bad weather.
8. "Why did Hudson decide to use John Smith's map? What did Hudson's men do when they reached land the first time? Where did they finally drop anchor?"
9. Discuss importance of a major river. Present: food source, water source, recreational course, travel and industry. Past: same as present, plus natural barrier for protection from enemies.

FOLLOW-UP

Have students:

- A. Draw a timeline showing the voyage of the "Half-Moon."
- B. Write a letter from Henry Hudson to Captain Smith telling of Hudson's troubles sailing in the North.
- C. Read about other trips Henry Hudson took.
- D. Take a trip to South Street Seaport to see old sailing ships.
- E. Take Circle Line cruise around Manhattan Island

Henry Hudson

Captain Henry Hudson was in charge of a ship named the "Half-Moon." He worked for a Dutch company called The East India Company of Holland. They wanted him to find a short way to China.

Henry Hudson promised to try. His friend, Captain John Smith, gave him a map to help him. The map showed a northern route from the Atlantic Ocean to the Pacific Ocean.

Hudson sailed the "Half-Moon" from Holland on April 6, 1609. He didn't use John Smith's map. Instead, he followed the course he had taken twice before. This time he had trouble. The Dutch sailors on the ship did not always obey him because they didn't speak English.

Another difficulty was the bad weather. The fog was dense. Dangerous blocks of ice floated near the ship. Strong winds blew. The mast on their ship was damaged.

Hudson then decided to use Smith's map. He thought the map might help them find a passage through the land. It might lead them to the Pacific Ocean and then on to China.

Finally they saw land and tall pine trees growing beside a river now called the Kennebec. The men went ashore to cut down trees to repair the broken mast on their ship.

They sailed on to Virginia but didn't stop. Instead they went north, as Smith had told them. They sailed into a big harbor where they stopped and dropped anchor. We now call this New York Harbor.

Adapted from Carl Garmer's Henry Hudson (New Canaan, Conn.: Garrard Publishers, 1960).

PROJECT:
ORAL HISTORY

Focus:
My Neighborhood

PERFORMANCE OBJECTIVES Students will be able to:

- . interview older persons about their lives.
- . formulate questions which elicit extended responses.
- . organize and classify information.

MATERIALS

Tape recorder and tapes.

DEVELOPMENT

1. "Why do you like to listen to people tell stories about long ago?"
2. "Have you ever wondered what this school was like long ago? Did the children really want to go to school? What did they study? Were the boys and girls in the same class and/or school? (Before co-education was universal). In the days before ballpoint pens, what instruments did the students use for writing? Did they have a school song? What were the words? How did it go?"
3. Continue the questioning to draw out information and fantasies. "How can you find out what it was really like?" Elicit: From someone who attended the school. "How can this information be saved for posterity?" Elicit: Print and recordings.
4. "Why would this information be useful and even important?"
5. "If you were going to interview people and ask them about their schooldays, what questions would you ask?" These questions should include who, what, when, where and how, if necessary. List questions on chalkboard.
6. Using the questions developed by the class, ask for two volunteers to role-play an interview situation.

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TOM COW

7. "Did you get enough information? What other questions should you ask?" Add them to the list on the chalkboard.

Examples of interview questions: Do you have an old report card? Will you share this with us? Do you have an old yearbook? Do you have a graduation album? What were some of the entries? What did your favorite teacher write in your album? Did you have to wear a special uniform, like a white middy blouse, dark skirt and bright blue tie?

8. Have volunteers role-play interviews asking more questions.
9. Tape this interview and then play it back. "What else do you want to know?"
10. Ask students to copy example questions down into their notebooks.
11. Form committees of 4. Students in each committee will pool their lists of questions and decide on which person the committee will interview and where. If convenient, the person could be invited to come to class to be interviewed and taped.
12. The pupils will formulate the specific questions they choose to ask. Role-play interview in committee.

Note: Ascertain that the pupils know how to operate a tape-recorder or cassette by reading directions and trying out the recorder.

13. If the people are unable to come to the school, perhaps the pupils could interview them and then retell the story on tape in the classroom.
14. After the tapes have been completed they can be placed in the media section of the library, to be shared by others or broadcast in sections over the school public address system.
15. Other suggested topics for interviews: "What was your/our neighborhood like when you were growing up?" Ask about similarities and differences. "If you didn't go to our school when you were younger, what was your own school like?"

FOLLOW-UP

"For Our Neighborhood theme, we are going to set up groups or committees to interview people, so that we can prepare a tape for those students who follow us in this school. We can broadcast sections of the tape over the school public address system. We can store the tape in the school library to be used like a book."

HOMEWORK

"Ask your family or neighbors or teachers if they know of people who went to your school who would like to share their reminiscences."

Unit IV: The World Outside

JOURNAL

Continue with daily writing, occasionally sparked by events pupils learn about from newspaper, TV, discussions.

NEWSPAPER

Continue activities stressing headlines or national and world events. Introduce the Inquiring Reporter.

LITERATURE

Introduce the theme: The World Outside.

CONTENT AREA

Reading related to the theme: The World Outside and the content area of course of study.

SUSTAINED SILENT READING: Continue as before.

PERSONALIZED/INDIVIDUALIZED INSTRUCTION: Continue as before.

WRITING

In addition to the journal writings and short assignments related to newspaper, literature, or projects, time should be provided approximately three times a week with the focus on writing. This should include:

dictation
sentence expansion
letters

writing in the different modes:
narration, description,
persuasion, exposition

Some of these activities are described here and others are to be found in the WEDGE manual.

PROJECTS

Follow up the influence of other countries and cultures in New York City: foods, language, dance, music, jewelry, clothing, art, literature.

ORAL READING: Continue as before.

HOMEWORK: See guidelines.

PREVIEW: Continue as before.

NEWSPAPER

THE INQUIRING PHOTOGRAPHER

Focus:
The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

- . read, understand and react to opinions of others.

MATERIALS

Copies of an "Inquiring Photographer" column from a newspaper, one for each student.

DEVELOPMENT

1. "Why are people interested in what other people think about an important issue?"

or

"If something was troubling you, why would you ask people what they think?"

2. "One of our daily local papers has a section called 'The Inquiring Photographer.' Readers are invited to send questions in, and if the question is used, the newspaper pays them \$10."
3. "Look at the Inquiring Photographer. What do you see?" Elicit: Name, occupation, photo. "Notice that they are not famous people. What is each one's response?" (Read one at a time and discuss.) "What possible bearing could a person's occupation or sex have on an answer? What questions would you ask?"

FOLLOW-UP

Create a bulletin board with questions, answers, and photos; or a class publication; or have students write and send letters to "Inquiring Photographer" Editor.

The Inquiring Photographer

Do your children play the street games that you played when you were a child?



Laura Pinard

Legal secretary

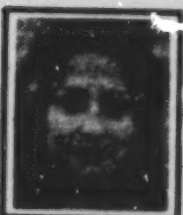
"No. I don't allow them to play on the street. When I was a child, I skipped rope, played hide-and-seek and hopscotch. Either their friends play in our yard or in our house."



James Byrne

Court officer

"Yes. At the age of 10 and 11. I used to play ring-alievio and tag. You still see a lot of kids at play on the streets. They stop when they become teenagers."



Margarita Rivera

Legal secretary

"Except for bike riding, she doesn't play any of the games I played. She's only 4. When I was 4, I could go out on the street and play with friends. Children can't do that today."



Norman Leventhal

Senior court officer

"My children play more games on the street than I did. That's because we moved out of the city after the park was taken over by teenagers drinking beer and smoking marijuana."



Antoine Ponsot

Florist

"She's only 3, too young to play tag and hide-and-seek, but she's trying to hit a rubber ball and she kicks a soccer ball around. She also likes to run the bases like me."



Doris Williams

Transcribing typist

"When my daughter was 6, almost 15 years ago, she also played hopscotch, ring-alievio and topay. I'm glad she's grown because kids can't use the streets for play any more."

John Stapleton, New York Daily News, June 17, 1981

INQUIRING REPORTER

Focus:

My Neighborhood

PERFORMANCE OBJECTIVES Students will be able to:

- . prepare questions which elicit full responses.
- . practice getting information from primary sources.

DEVELOPMENT

1. This interesting activity builds on the students' newspaper reading. Turn your students into inquiring reporters/photographers. Have students read and discuss the "Inquiring Photographer" for several days. (See preceding and following page for other newspaper activities.)
2. Have whole group formulate questions of interest to the students.
3. Lead the group from simple "yes" or "no" questions to those that will elicit an opinion (from "It is all right to chew gum in school?" to "Why do you think it is wrong to chew gum in school?")
4. Have volunteers demonstrate asking and answering questions, with answers recorded on the chalkboard according to an agreed upon form, e.g.: "Pat Doe said, 'I don't think students should chew in school because they leave the gum all over and it gets on people's clothes'. Leslie White said, 'We should be able to chew gum. It helps us to be less tense'."
5. Then pair students and have them alternate asking and answering different questions, which the "reporter" records in a notebook. Circulate to help those "reporters" who need it.
6. Then have each pair of students select a question of particular interest to ask of four or five people outside the classroom (in the lunchroom, other teachers, parents, etc.). The answers should be shared with the class, in a feature story for the class newspaper.

FOLLOW-UP

Each pair of students may be helped to organize their answers into a news or feature story by grouping the important and interesting facts that come out of the interviews.

Here is a sample: While most of the teachers questioned are against gum chewing in school, the greater number of the students think it should be permitted, according to a survey conducted by reporters _____ and _____.

ADDITIONAL NEWSPAPER ACTIVITY

Focus:
The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

- . understand and describe how newspaper headlines convey their message in a few words.
- . understand that no two words, even synonyms, are exactly alike in meaning.
- . comprehend how numbers can give clues to meaning.

MATERIALS

Copies of headlines from the sports pages of a newspaper or teacher-made facsimile headlines.

DEVELOPMENT

1. "Let's play 'The Sports Reporter Game.' You are sports reporters for a big city newspaper. You've just watched a ball game between two teams named The Dogs and The Cats. The Dogs scored 100 points; The Cats scored only 1 point. You have to choose a headline for your sports story. Of course, your headline will tell who won the game, but you also want it to tell more. Which headline would you choose?"
 - a. Dogs beat Cats, 100-1
 - b. Dogs kill Cats, 100-1
 - c. Dogs edge past Cats, 100-1
(Elicit headline Number b.)
2. "Why would you use headline #b instead of headline #a? What does headline #a tell you? What more does headline #b tell?" Elicit that one team beat the other by a lot. "Suppose the score was Dogs 100, Cats 99. Then which headline would be best? (Headline #c) Why?"
3. "When a newspaper reader sees the words 'edged past', what kind of score does he expect to see? Why?"

4. "Let's look at some headlines from the sports pages." Write on board and ask class:

Capitals trim Flyers, 4-3;

- I. a. Who won?
b. Which word means beat in this headline?
c. How close did the Capitals beat the Flyers?

Mets Defeat Braves by 6-4

- II. a. Which word means beat?
b. Does "defeat" tell you anything more?
c. Was the score close or far apart?
d. How can you tell?

Brewers Trounce Tigers, 13-5

- III. a. Which word tells you that the Braves beat the Tigers?
b. Was this a close score? How can you tell?

Isles punish Caps, 8-1

- IV. a. Did the Caps almost win or were they beaten completely by the Isles?
b. Which word tells you?
c. What else gives you a clue?

Navratilova breezes past Turnbull

- V. a. Which word tells you that Navratilova beat Turnbull?
 b. Did Navratilova have a hard time winning?
 c. How do you know?
5. "Look over these five headlines. Which one used words that told you only who won and nothing more?" (Elicit #V) "Can you think of other words that mean one team 'beat' another? e.g., squeaked past, shut out, trounced, topped, defeated, trimmed, etc. Which of these words doesn't tell more than who won the game?" Elicit words such as beat, defeated, won, topped.
6. "Which words tell you something more about the win? How did the numbers help?" Elicit words such as trimmed, shut out, crushed, edged by, squeaked past, etc. "All these words tell you more about the kind of win one team had over another. Now, can we divide these words further into two lists?"

General Words

beat, defeated, won

More Specific Words

Difficult Wins (close scores)

squeaked past
 edged by

slid past, etc.

Easy Wins (scores not close)

breezed past
 rolled over
 crushed
 routed, etc.

"On which list would you put 'trimmed'?"

FOLLOW-UP

A. "Match these headlines with these scores:"

<u>Headlines</u>	<u>Scores</u>
1. City College <u>edged past</u> Queens College	18-0
2. Brooklyn College <u>shut out</u> L.I.U.	90-2
3. Manhattan College <u>punished</u> C.W. Post	7-6

- B. 1. "Look at a newspaper's sports pages to add words that mean 'beat'."
2. "Listen to and add words heard from TV and radio sportscasters."

Note: Attention to words describing one team's victory over another can also be useful when looking at election headlines.

Be sure to use sports headlines appropriate to the season. Discuss how much more freedom sports writers have than most news writers who are expected to be completely objective.

LITERATURE LESSON:
"THE FENCE" by Jan Balet

Focus:
The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

- . tell about people who live far away.
- . observe and read critically and draw inferences.

MATERIALS

Copies of the selection "The Fence" by Jan Balet, one for each student; quiz.

DEVELOPMENT

1. Do some polling and elicit information about how many pupils have traveled outside of New York City, New York State, the United States. "Which countries have been visited?" Students volunteer overall impressions of differences and similarities.
2. Read the title "The Fence." "What do you think the story will be about from the title? What's the purpose of a fence?"
3. Read the opening sentence. "What is the main idea here?" Elicit series of contrasts: volcanoes-forests; snow-heat; meadows-deserts; cities-villages; big dogs-little dogs; rich-poor. "What do these contrasts prepare you for?" Elicit: The story, which takes place in Mexico, will be about opposites.

4. Read aloud paragraphs 2 and 3 and see that pupils understand the cast of characters and the contrasts. Have students read the story up to the opening of the trial, or read it aloud to them..
5. Stop to summarize story so far. "What is the issue at the trial?" Continue to the end.
6. Administer the short quiz at the end of the selection.
7. Continue to make sure of the comprehension of the story by questioning. Have students examine text for clues to the characters of each family. Have students discuss the issue of justice.

FOLLOW-UP

A. Dramatization

Students will role-play the court scene as judges, lawyers, and defendants. The rest of the class will serve as the jury. The jury deliberates, argues, etc., and presents a verdict.

B. Writing

1. Have students write a few sentences on why they agree or disagree with the judge.
2. Students share their writing, make suggestions, and revise.
3. Writing activity related to description of a market and of ethnic food with which the students are familiar.

C. Content Area Reading

Direct students to glean from the story all the information about Mexico that they find. These acts should be listed on the chalkboard. Then the items should be grouped under headings: climate, geography, foods, markets, etc. Have students, in groups, turn to their social studies books or go to the library to find more information about Mexico.

D. Literature

Read other stories related to the same theme.

The Fence *

Jan Balet

Mexico is a land of volcanoes and tropic forests, of snow and fierce heat, of meadows and deserts, of cities and villages, of big dogs and little dogs and, like everywhere else in the world, of rich people and poor people.

In Mexico, once upon a time, there was a very rich family who lived in a beautiful pink house with a green garden. Often rich people look well-fed and happy, but the people in the pink house looked glum and miserable. Even their dog and parrot were skinny and bad-tempered, although the house and the kitchen were full of everything one could desire.

Next door to the pink house lived a poor family. Their house was a little thatched hut. Between the two houses stood a fence. Sometimes poor people are tired and unhappy but not this family.

The children glowed with health although their house and kitchen were small and almost bare.

They always made the best of what there was. Even their guinea fowl and their cat looked happy.

The sound of their children's laughter could often be heard through the fence. This annoyed the rich people next door.

In the rich family's kitchen, people were always busy roasting, baking, boiling, and frying. All day long glorious smells drifted through the fence.

Early in the morning came the smell of hot chocolate. At noon it was the mouth-watering aroma of roast meat, and in the evening every breeze brought a smell of chicken or grilled fish or even of spicy duck. No wonder the mother of the poor family would hand each of her children a slice of bread and say, "Now go and stand by the fence and smell something good to enjoy with your bread."

*From The Fence by Jan Balet (New York: Delacorte Press, 1969).

One day the father of the rich family got very angry when he saw the children of the poor family standing by the fence and sniffing. "Go away you gang of thieves," he yelled at them. "I'll send you to jail for sniffing the smell of our food." And sure enough, on the next market day the poor and the rich families were called by the judge to appear in court.

On the way to court, both families stopped at the village market. Tradesmen from other villages had spread out their wares over the market place. The lady from the pink house arrived with her children to do the shopping. She was very fussy and haggled over everything -- hair ribbons, baskets of eggs, tropic fruits from the South, hens, fried pancakes and flowers. All around her were stalls piled high with fruits, oranges, melons, lemons, bananas, grapefruit. There were also loaves of bread in all shapes and sizes, and still warm from the oven. Dogs barked, old ladies gossiped, everyone smelled the glorious smell of the new-baked bread, but none of the bakers complained.

This family from the little thatched hut always enjoyed market days. They liked the crowds, the excitement, the music, and the jokes about the bullfights. They laughed at the people in masks and tried to guess who they were, but on this particular day they were sad. No one likes to have to appear in court even if he is sure he is right.

The trial was to begin at 11 o'clock. The rich family arrived early and was very elegantly dressed. The poor family arrived late in their everyday clothes. Their children looked down at the ground because they were frightened. Still they hoped their father would be able to settle everything.

The judge called for silence and told the rich man to speak first. The man from the pink house described how he had paid his servants to cook the most delicious meals, but he said this did not help his family at all because the wretched family next door stood by the fence and sniffed all the goodness out of the food. "Look how well fed and happy they are" he said. "That proves I am right."

The judge thought about this for a long time. Then he asked the father of the poor family what he had to say. "May I leave the room for a moment?" the poor man asked.

Standing just outside the door, he put a few coins in his sombrero and shook them so they jingled loudly. His family began to laugh as he slyly asked the rich man if he heard the clink of the money. The rich man nodded. The judge understood what the poor man meant and gave them his decision.

"You," he said to the rich man, "have heard the jingle of this man's money just as he has sniffed the smell of your food. If he owed you anything for the smell he has paid you back."

The poor family was delighted. They rushed home and held a fireworks party to celebrate their victory, for in Mexico if people are happy, they always let off rockets. They did not make anyone pay to watch the rockets or to listen to them. And they let the wonderful smell of the burnt gunpowder drift across the fence absolutely free.

PRO. MONT. HILL
BUTANE 15000
MAY 1967

QUIZ - "THE FENCE"

1. The word glum in paragraph 2 means:
 - a. happy.
 - b. sad.
 - c. sunburned
 - d. glad.

2. Mexico can be described as a country of:
 - a. only rich people.
 - b. only poor people.
 - c. opposites.
 - d. artists.

3. The two families who live near each other:
 - a. share everything.
 - b. are jealous of each other.
 - c. like each other very much.
 - d. are separated by a fence.

4. According to the judge's verdict:
 - a. The poor man had to pay for smelling the food.
 - b. The rich man had to share his food with the poor family.
 - c. The rich man was paid by the sound of the poor man's money.
 - d. They should all have a fiesta.

5. The judge's verdict was:
 - a. unfair.
 - b. just.
 - c. cruel.
 - d. not carefully thought out.

GO BACK TO THE
BANK AND
BRING ME
THE MONEY

CONTENT AREA: SCIENCE

THE MOON

Focus

The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

- . understand why the moon seems to change appearance.
- . read for information.

MATERIALS

A basketball and a source of light - either a flashlight or a sunny window;
Copies of pp. 77-78 from Elementary Science by Joseph Abruscato, one for each student.

DEVELOPMENT

1. Ask for a volunteer to come and draw what the moon looks like.

"What other shapes does the moon take?" Invite several other students to come up and draw their representations of the moon. You want as many different phases as possible.
2. "Your drawings are all correct. However, they are all different. Why? Let's do an experiment to find out why the moon seems to change its shape."
3. Turn off the classroom lights and have one student stand facing a sunny window. He holds the ball, his "moon", in front of and slightly above his eye level.
4. Pretend that the student's head is the earth.
5. Have student volunteers stand behind the student to share in the observation.
6. Ask one of the observers to draw what is seen on a large white chart (drawing on a chalkboard may tend to confuse students when representing light and dark). Have the student shade in the dark areas with a pencil or dark crayon.

CHART



7. "When the moon looks like this we say it is a new moon." Label illustration. "Why can't you see a new moon at night?"
8. Have the student holding the "moon" make a quarter turn to his or her left. Have others come up to observe from behind the student. Ask a volunteer to draw what she or he now sees on the chart. Darken in the shaded areas.



first quarter moon

9. "When the moon looks like this we say it is in the first quarter."

Ask someone to draw only that part of the first quarter moon we see at night. "Why do we only see this part?"



10. Repeat step #8 except that now the student's back is to the window. Record observation on chart.



"When the moon looks like this, a full circle, we call it a full moon."

11. Repeat step #8 again. Ask the seated students to predict what they will see. Then have the observers record what was seen. Was the prediction correct?



"When the moon looks like this, we say it is in the last quarter." Label illustration.

12. Label the chart "The Four Phases of the Moon." Ask for a volunteer to read the title. "What do you think 'phase' means? What are the four phases of the moon?" (You may tell the class that there are other phases of the moon. Refer to the drawing of a crescent moon that some student is certain to have drawn and name it for them.)

13. Distribute copies of pp.77-78 of Elementary Science. Have students read the first paragraph to find out why the ball seems to change shape? Read the second paragraph to find out why you can't see a "new moon."

HOMEWORK

"Look at the moon tonight. Draw a picture of what you see."

FOLLOW-UP

- A. Chart the changes of the moon on a large calendar. Record observations each morning as part of the daily activities.
- B. Schedule a trip to the Planetarium on West 81st Street between Central Park West and Columbus Avenue. Call ahead to make arrangements.
- C. Refer to the N.Y.C. Science Bulletin for further activities.

The Moon

In the activity, the ball was moved to different places. When you stood behind the light, you saw the whole lit surface of the ball. However, from your seat, you could not see the whole lit surface. The amount of light hitting the ball was the same all the time. But, the amount of lit surface you could see was different each time. The ball seemed to change shape.

The basketball in the activity is like the moon. The moon moves around Earth. The amount of sunlight on it is always the same. You cannot always see the whole lit surface from Earth. The moon seems to change shape. The shapes are called the phases (fay-zez) of the moon.

Look at the pictures of the moon's *phases*. During the crescent phase, you can only see a very thin part of the moon's lit surface. During the half moon phase, you can see half of the moon's lit surface. A full moon occurs when you see a full circle. When a new moon occurs, you cannot see the moon at night. No light is reflected toward you. Don't confuse this with a cloudy night when you can't see the moon

From Joseph Abruscato et al. Elementary Science. (New York: Holt, Rinehart and Winston, 1980). pp.77-78.

PROJECT

NEW YORK CITY: THE GATHERING SPOT

Focus:
The World
Outside

PERFORMANCE OBJECTIVES Students will be able to:

- . understand and respect differences in race and religion.

DEVELOPMENT

1. Ask the class: "Who are 'New Yorkers'?"
2. Explain that in the past New York has often been called a "melting pot."
"What is a 'melting pot'?"
3. "What contributions have minority groups made in New York?"

Elicit: Language: - schmaltz, schlemiel, borscht, ciao, arrivederci,
ocomogosiay, sayonara, au revoir
Foods - pizza, knishes, egg rolls, shish kebob, pita, falafel
Customs - fiestas, Mardi Gras
Music, art, architecture, etc.

4. "Have you ever lived in a different neighborhood? Do different neighborhoods have different personalities? In what way? Why?"
5. "Does your neighborhood have a personality? Tell about it."
6. Elicit descriptive words from pupils. Write on chalkboard.
Pupils can copy into notebooks.

SPECIAL PROJECT Optional

"Interview a long-time resident of your neighborhood (perhaps a member of your family). Ask how the neighborhood has changed over the years. Research on what your particular neighborhood was like 20 years ago, 50 years ago, 100 years ago."

Suggested sources

1. Senior citizens
2. New York Sunday News picture file
3. New York Historical Society
4. Museum of the City of New York
5. Old land maps - Municipal Building, New York City
6. B. A. Botkin, New York City Folklore. (New York: Random House).
7. Morgue of city newspapers

"Write up the interview."

Unit V: The World of Imagination

JOURNAL

Continue, occasionally stressing day dreams.

NEWSPAPER

Continue to look back to comic strips of science fiction and adventure.

LITERATURE

Introduce the Theme: The World of Imagination using "The Giant Who Could Solve Any Problem" - adapted from American Folklore and Legends by John Marcatante.

CONTENT AREA

Continue relating content area material to the theme and content area course of study.

SUSTAINED SILENT READING: Continue as before.

PERSONALIZED/INDIVIDUALIZED INSTRUCTION: Continue as before.

WRITING

In addition to the journal writings and short assignments related to newspapers, literature, or projects, time should be provided approximately three times a week with the focus on writing. This should include:

- dictation
- sentence expansion
- letters
- extending writing skills and activities
- writing in the different modes:
 - persuasion, exposition
 - narration, description,

Some of these activities are described here and others are to be found in the WEDGE manual.

PROJECTS

The World of the Future.

ORAL READING: Continue as before.

HOMEWORK: Continue as before.

PREVIEW: Continue as before.

LITERATURE LESSON:
"THE GIANT WHO COULD SOLVE ANY PROBLEM"
by John Marcatante

Focus:
The World of
Imagination

PERFORMANCE OBJECTIVES Students will be able to:

- . identify stories known as tall tales.
- . identify the tone of the story.

MATERIALS

Copies of the selection "The Giant Who Could Solve Any Problem" by John Marcatante, one for each student; blank paper for quiz.

DEVELOPMENT

1. Write the words "Tall Tales" on the board.

Pretending to change the subject for a moment, tell students a tall tale about someone with whom they might be familiar.

Use the following tale as a model.

"Before we begin this lesson, did anyone happen to see the new security guard we have in this school? Nobody? His name is Mr. Hugo Huge. He's a giant. In fact, he's so big that he has to stay outside the school building. I'm sure you'll recognize him when you see him - although very few teachers have even seen his face yet because his head is so high and it's been so cloudy these past few days."

(By now students will probably begin to question what is being said.)

"But you'll recognize him by his shoes - they're brown and they take up the two parking spots in front of the school."

Pause for a few moments.

2. Ask students if they think what you just told them is true. Did they think it was going to be true when you first began?
3. "Let me repeat what I said and stop me by raising your hands when I come to a part that's not believable." Go over your story with them.

"When I told you he was big, that was believable. When I said he was too big to come inside the building, some of you weren't sure. But when I came to the part about no one seeing his face up in the sky, I hope you all knew it wasn't true."

4. "What does my story have to do with Tall Tales that I have on the board?"

Tell them that what you just told them was a tall tale.

"A 'tale' is a what?" Elicit, if possible: "'Tall' in 'tall tale' means that much of the story will not be true, but will not exactly be lies either. If a man is said to be so big that his head reaches the clouds, he probably is big, but just not as big as the story says. The person telling a tall tale takes what is true and 's-t-r-e-t-c-h-e-s' it. Another word for this is 'exaggerate'."

5. "A tall tale is full of exaggerations."
6. "Listen to this short tall tale. Notice how most of the story seems real and possible:"

Folks in California say that the sunshine and air in their state are the best in the land. To prove what they say is true, they tell how a boy rode his bicycle from California to New York to see his sick aunt. His poor aunt was almost dead when he got to her. The boy quickly let the air out of one of his bicycle tires. The California sunshine and fresh air that rushed out saved the woman's life!

"Which part of the story stretches the truth?"

Or use this story instead:

Lake County in Florida has 1000 lakes, famous for their large fish. So many men have been pulled into the water by these fish that the state now makes each man take a physical examination when he asks for a fishing license. He must show he can at least wrestle a bear or a tiger before he can get his license.

7. Getting Ready for the Story:

"Now we are going to read a tall tale. It's called 'The Giant Who Could Solve Any Problem.'" Write title on chalkboard.

"Think of giants in the stories you know, like 'Jack and the Beanstalk' or 'The Little Tailor Who Kills Seven Flies.' Are the giants nice people or are they mean? Do they help people or do they eat them?"

8. "Tall tales are different. Giants are usually good, helpful people, more like the superheroes (Superman, Batman, etc.). The helpful giant in this story is Febold Feboldson."

Have students say his name as you write it. Distribute copies of the story.

9. "The story begins right here in New York City, but moves to a state out west called Nebraska." (A United States map would be helpful here.)

Start reading the story. As the story proceeds, stop to ask the pupils to tell when they find an exaggeration - such as Febold's claim that there's not enough room for his legs here in New York City.

10. Check the understanding of the students regularly by having them retell parts of the story and by rereading the exaggerations.

11. Ask what problem Febold solves first. Elicit: Making a treeless plain green.

12. Discuss section on the stripes of weather and the crops. Point out that when kernels of corn are cooked and pop, you have - popcorn!

"What's so strange about this popcorn?" Elicit: It's popping while still growing on the cob.

"What will the sugar cane turn into?" Elicit: Syrup.

"What will popcorn and syrup mixed together make?" Elicit: Popcorn balls.

"If you don't know what popcorn balls look or taste like, the closest thing to them would be Cracker Jacks."

13. "What was Febold's problem with the popcorn balls, and how did he solve it?" Elicit: He had to do something with all those popcorn balls, so he sent them all over the world for people to enjoy.
14. "Is this story true? What about the story might really have happened? What are some of the exaggerations? What problems would you give to Febold Feboldson to solve? How might he do it?" Discuss.
15. Administer quiz following story.

Quiz - "THE GIANT WHO COULD SOLVE ANY PROBLEM"

Write on the chalkboard:

<u>Column A</u>	<u>Column B</u>
1. Febold Feboldson	mixture of corn syrup
2. Mr. Johnson	a state with high mountains
3. Nebraska	seeds, horse and plow
4. Febold's big bag	giant
5. Weather	300 steps from N.Y.C.
6. Popcorn balls	sleeping man
	thunder and lightning
	stripes

Tell the class, "You will find on the board a list of items from the story 'The Giant Who Could Solve Any Problem' under Column A. On the far right in Column B you will find a list of descriptive words. Some of them will match items in Column A. Copy Column A on your paper. Now select an item from Column B and copy it down next to the item it matches in Column A."

Do the first item together matching giant with Febold Feboldson and writing it next to 1.

The class now completes the quiz and answers are checked and discussed, and papers scored.

The Giant Who Could Solve Any Problem

One morning long ago, a little girl in New York City went to her front window to put crumbs on the sill. Then she waited for the birds to come eat them.

She didn't see any birds, but what she did see made her rub her eyes to be sure she was awake.

"A giant!" she cried. "There's a giant outside!"

Her mother ran to the window. Sure enough, there was a giant of a man outside! He had a suitcase under his left arm. And under his right arm he held a sleeping man.

On the sidewalk, people were staring and stepping out of the giant's way. But they didn't seem afraid. The blond giant was smiling and waving to them.

"Who are you?" called one man. "Where are you from?"

"My name is Febold Feboldson," said the giant. "And my sleeping friend is Mr. Johnson."

"What a good man you are! Stay here with us," said the man. "We'll make you our mayor."

"That's very nice of you," said Febold. "But there are too many people in New York for me. There's no room for me to stretch my legs. I'm going West. I want to see open lands."

There were no trains or horses big enough to carry Febold. He had to walk. But he didn't mind. The trip was no problem for him. Febold was a giant who took giant steps.

It took just three hundred steps for Febold to reach Nebraska. When he got there, something about this land made him stop to have a long look at it. He had a feeling that it might be a good place to live.

About that time, Mr. Johnson woke up. "Let's stop here for a bit," he said.

Febold put Mr. Johnson down. "We'll do better than that," said Febold. "We'll stay here for good."

Mr. Johnson looked around. "But the land is so flat. And there are no trees," he said. "However, I guess you can take care of that, Febold. You can solve any problem. We'll start working on it just as soon as I wake up." Then Mr. Johnson was soon fast asleep again.

Febold didn't waste time. He ran around to nearby places and pulled up a few forests. He planted these in Nebraska and then did some other work. He worked all through the night.

When Mr. Johnson woke up the next morning, he thought he was somewhere else. He was in a house! Febold had built it around him while he slept.

Adapted by John Marcatante from American Folklore and Legends (New York: Globe & Co., 1980). pp 215-259.

Mr. Johnson ran outside. His eyes opened wide. There were green hills all around! There were beautiful trees on the hills!

He looked up at the giant. "How green it all is!" cried Mr. Johnson. "Febold, you've solved the problem of the treeless land." Mr. Johnson went back into the house.

While Mr. Johnson was in the house, Febold opened his big bag. He took out some seeds, a horse and a plow. Then he went off to plant corn and sugar cane.

Febold got to work. He planted row after row of corn. Then he climbed the high hills and planted sugar cane. He worked long and hard. He didn't stop until the moon came out.

When he turned to leave, he saw that some of his crops were already half grown. "Such good land," he said. "I'm glad this is my home now."

The next morning Febold walked back to the fields he had planted. He wasn't surprised to see the crops full grown. But he was surprised to see the strange weather over his farm. The weather was in stripes! That's right--stripes!

There was one stripe of sunshine, one stripe of rain, another stripe of sunshine, and so on. The sugar cane was under stripes of rain. The corn was baking under stripes of sunshine.

Soon the corn became so hot that it started to pop. Popcorn shot through the air. Pop! Pop! Pop! In a few minutes, popcorn covered the ground. It looked like a blanket of snow.

Febold looked up at the sugar cane on the hills. The rain was washing the syrup right out of the cane. Soon there were puddles of syrup everywhere. Then the puddles ran down the hills in streams. And where were the streams heading? Right toward the corn!

The syrup ran into the corn. The corn and syrup mixed together into giant popcorn balls. On and on they went spinning, like great snowballs.

That night, when the sun went down, there were hundreds and hundreds of popcorn balls in the field. Some of them were hundreds of feet high. They looked like mountains of snow.

Febold stared at the popcorn balls. But was he upset about it? Of course not. Febold was glad that he had made the world's first popcorn balls. "I'll send them all over the land for people to enjoy!"

Yes, there wasn't a problem Febold couldn't solve. And to this day, people in Nebraska talk about that good giant. "Why, if Febold Feboldson were here now," they say, "we'd have no problems at all!"

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FOLLOW-UP TO LITERATURE LESSON

TALL TALES

Focus:

The World of
Imagination

PERFORMANCE OBJECTIVES Students will be able to:

- . use literature as a springboard for telling and writing a tall tale.

DEVELOPMENT

1. As a follow-up to literature lessons on tall tales, have the students create their own tall tales.
2. Model the process by creating a tall tale from one of the day's experiences. Remind students that a tall tale has its roots in reality, an exaggeration of something that really happened. Start with something that took place, preferably that day, e.g.,

"The class won the attendance pennant this week because ... the teacher used her helicopter to bring the pupils to school."

OR

"Susan was early to school this morning because.... she started from home at midnight."

OR

"The class won the basketball game because....Eddie stretched until he was nine feet tall and just dropped the ball into the basket."

3. After the students have exchanged yarns about two or three situations, it is time for them to record the tales for posterity. Each student chooses one to write or dictate. A little extra embroidering is to be encouraged.

One fourth-grader wrote this one: "My Dad only caught a little fish but we fed it bubble gum and so it blew up and we had enough to eat for dinner."

4. Some minimal props and dramatics go a long way. For example, before students write, give one student at a time a late pass and have him or her leave the room and reenter with a tall tale reason for being late.
5. A favorite tall tale among youngsters is: "The reason I was late today was....." This version came from a fifth-grader:

"Sorry I'm late, but you see there was a zoo passing through and a lion got loose. He held me up by a wall. The only thing I could do was give him a good karate chop. Then he roared and I roared back. It was a fight. A defenseless little girl against a fierce lion. The lion started to back up. (I knew he was scared.) I picked up the lion and threw him in his cage and that's why I'm late. Oh, and one more thing. I have to pay \$200.00 in damages!"

CONTENT AREA: ART

PUPPETS

Focus:

The World of
Imagination

PERFORMANCE OBJECTIVES Students will be able to:

- . construct a paper-plate type hand puppet.
- . follow written directions with illustrative material.

MATERIALS

Provided by teacher or brought in by students: paper plates, construction paper, various trimmings, buttons, bits of wool or yarn, scraps of cloth, old socks, shirt sleeves, glue and scissors; directions for constructing puppet and illustration of puppet; one for each student.

DEVELOPMENT

1. Show a sample paper-plate puppet as in the illustration.

"Class, I would like to introduce you to a friend of mine. This is _____ (You could use a character from stories the class has read; for example, frog from Arnold Lobel's Frog and Toad books). Would someone like to ask _____ some questions about himself?" After students ask questions and the Frog answers, suggest that the students might wish to make some "friends" for your puppet.

2. Tell students (or have the puppet tell the students) that they are going to get directions on how to make a similar puppet, but that there are some difficult words in the directions.
3. "Look closely at our puppet _____. He will help us understand some of the words." Write one sentence at a time on the chalkboard, underlining the difficult word.
 - a. Our puppet has a gigantic mouth.
 - b. The piece of cloth on top of the plate provides a place for your fingers.
 - c. The puppet moves his mouth when he jabbers. (Stage direction: make your puppet talk.)
 - d. If I put my puppet's body behind my desk, his eyes will still be protruding over the top. (Stage direction: demonstrate position.)

Ask for a volunteer to read each sentence.

"What do you think the underlined word means? How did you figure out the meaning?" Continue with other vocabulary words as necessary. Distribute copies of the passage along with the illustration.

4. "Look over the directions. Are they written in a list form? Are they numbered?"
 - a. "How are they written?" (Elicit: In paragraph form.)
 - b. "How can we make it easier to follow the directions?" (Elicit: Rewrite in list form.)
 - c. "Read the first sentence."

One fold turns a paper plate into a face with a gigantic grin.

- a. "What is the first thing the writer tells you to do?" (Fold a paper plate).
- b. "Does he tell you how to fold the plate? in half? in quarters?"
- c. "Look at the picture to check." Develop an outline on the chalkboard of the steps needed as students get the information from reading the text and the picture.

- . "What is the next thing the writer tells you to do?"

The puppet in the illustration is almost all mouth: a piece of cloth glued to the top of the plate provides a hiding place for your fingers (your thumb goes under the chin), so you can open and close the mouth as the puppet jabbars to the audience.

- . "How big a piece of cloth will you need? Look at the picture." "What do we do next?"

Protruding paper circles for eyes and a red tongue and white fangs turn this puppet into a real character! (Add paper circles for eyes, a red tongue and white fangs.)

- . "How do you know how big to make them?" (See illustration.)
- . "What is the final step?"

Add a cloth sleeve for a body; it hides your arm at the same time.

- . "Does the writer tell you how to connect the sleeve to the puppet head?"
- . "Does the picture tell you how?"
- . "How would you do it?"

5. Reread the outline on the chalkboard of the steps needed.
 "What title would you place on top of this list?"
 "Copy all the steps into your notebook."
 "When you are given written directions to make something what should you do first?" (Elicit: Read directions and consult picture/illustration. List steps if they are not written in list form.)

FOLLOW-UP

A. Art:

Make puppets; have pupils bring in materials.
 Make a bulletin board to display puppets.

B. Communication Arts:

Puppet making lends itself to long term projects if the students decide to produce a puppet play for their classmates or lower grades. Students can improvise or write a script based on a story that has been read.

C. Related Writing Activities:

In addition to writing dialogue for the puppet shows, students can write invitations, create programs and advertising posters.

ART: PUPPET-MAKING INSTRUCTIONS

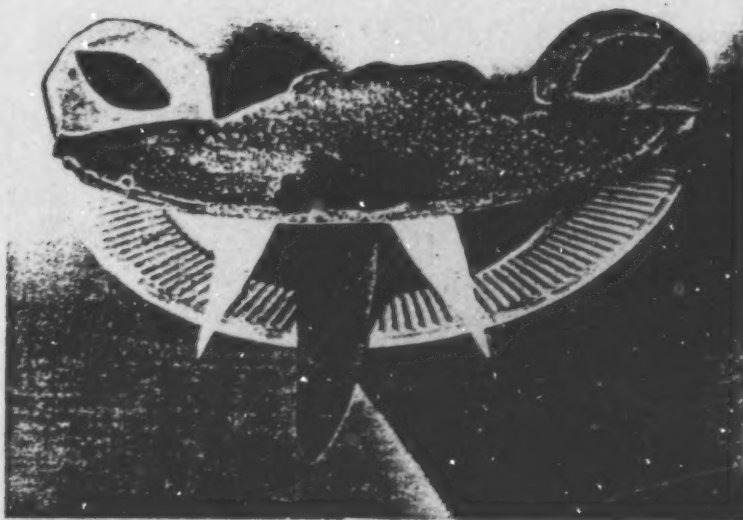
One fold turns a paper plate into a face with a gigantic grin.

The puppet in the illustration is almost all mouth: a piece of cloth glued to the top of the plate provides a hiding place for your fingers (your thumb goes under the chin), so you can open and close the mouth as the puppet jabbers to the audience.

Protruding paper circles for eyes and a red tongue and white fangs turn this puppet into a real character!

Add a cloth sleeve for a body; it hides your arm at the same time.

Paper Plate Puppets



The head of a snake with a sly smile sneers at the audience.

PROJECT:
THE WORLD OF THE FUTURE

Focus:
The World of
Imagination

PERFORMANCE OBJECTIVES Students will be able to:

- . describe what they think the world will look like in the future.
- . describe New York City in the future.

DEVELOPMENT

1. "What will the world look like or be like in 100 years? What will New York look like or be like in 100 years?"
2. Ask students to put on their day dreaming caps and write topics for fantasizing on the chalkboard.
 - a. What will the world be like in 100 years?
 - b. What will school be like?
 - c. Will machines take the place of teachers?
 - d. Will machines take the place of textbooks?
 - e. What subjects will the students study?
 - f. What foods will be popular?
 - g. What will houses look like?
 - Will the houses be tall and slender?
 - Will we live in underground bunkers?
 - Will we live in clear domes?
 - h. How will the people in the future heat their houses?
 - i. What kinds of clothes will they wear?
 - Fabrics?
 - Styles?
 - Colors?
 - j. What modes of transportation will be used? How will people travel?
 - k. What will happen to our subways? Busses? etc.
 - l. What will people do for recreation?"
3. "What other items can you add to this list?"
4. Form committees. Each committee is to develop its own project by selecting those topics they wish to write about, limiting each topic to one paragraph accompanied by illustrations. Each committee will make an oral report to the class. Gather all written reports and illustrations and place them in a folder to be kept in the library for the use of students in the future!

PART III: APPENDICES

DO NOT WRITE
ON THIS PAGE

Appendix A

A Bell for the Cat

"Look!

The cat is in here!

She can get us!

Run!"

"Can we get the cat to run?" "We can not get the cat to run.

The cat can get us to run!"

"The cat can get us.

We can not play.

We can not work.

We run and run."

"Can we get a bell for the cat?"

"Good!

A bell for the cat is good.

A cat with a bell can not get us!"

1. What is meant by the word us in line 3?

answer: _____

(If student does not volunteer correct answer, teacher provides the word "mice.")

2. Can the mice play or work?

answer: _____

3. Did the mice think of the bell before or after they saw the cat?

answer: _____

4. What do they mean by "The cat can get us to run?"

answer: _____

5. How would the bell on the cat help the mice?

answer: _____

Appendix B

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

A Bell for the Cat

"Look!

The cat is in here!

She can get us!

Run!"

"Can we get the cat to run?" "We can not get the cat to run.

The cat can get us to run!"

"The cat can get us.

We can not play.

We can not work.

We run and run."

"Can we get a bell for the cat?"

"Good!

A bell for the cat is good.

A cat with a bell can not get us!"

Needs help with:

Vowels _____

Diphthongs _____

Consonants _____

Blends _____

Digraphs _____

Sight Vocab. _____

Syllabication _____

Other _____

1. What is meant by the word us in line 3? (Context clues)

answer: _____

(If student does not volunteer correct answer, teacher provides the word "mice.")

2. Can the mice play or work? (Literal)

answer: _____

3. Did the mice think of the bell before or after they saw the cat? (Sequential)

answer: _____

4. What do they mean by "The cat can get us to run!"

answer: _____ (Cause-effect)

5. How would the bell on the cat help the mice? (Inferential)

answer: _____

Excerpt from "A Bell for the Cat" from Little Dog Laughed, Ginn Reading Program, Level 2. (Lexington, MA.: Ginn and Co., 1982), pp. 42-45.
Readability: 30 DRP Units. Reprinted with permission.

Appendix C

Fire!

"Look, Mom and Sara!" said Ken.

"I see a fire!

The can is on fire!

What can we do?"

"We have to call for help," said Sara.

"Mom, will you call for help?

We need help with the fire."

"I will call," said Mom.

"Here's the truck now," said Ken.

"It is not the big truck.

It is a good truck for this fire."

"We did it, Mom!" said Sara.

"We made the truck come to the fire."

"We made the call.

The call made the truck come.

We did do it, Sara," said Mom.

1. What was on fire?

answer: _____

2. Why did they call for help?

answer: _____

3. Who was the first one to notice the fire?

answer: _____

4. Who do you think Sara's mother called for help?

answer: _____

5. What does the word call mean in this story?

answer: _____

Appendix D

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

Fire!

"Look, Mom and Sara!" said Ken.

"I see a fire!

The can is on fire!

What can we do?"

"We have to call for help," said Sara.

"Mom, will you call for help?

We need help with the fire."

"I will call," said Mom.

"Here's the truck now," said Ken.

"It is not the big truck.

It is a good truck for this fire."

"We did it, Mom!" said Sara.

"We made the truck come to the fire."

"We made the call.

The call made the truck come.

We did do it, Sara," said Mom.

Needs help with:

Vowels _____

Diphthongs _____

Consonants _____

Blends _____

Digraphs _____

Sight Vocab. _____

Syllabication _____

Other _____

1. What was on fire? (Literal)

answer: _____

2. Why did they call for help? (Cause-effect)

answer: _____

3. Who was the first one to notice the fire? (Sequential)

answer: _____

4. Who do you think Sara's mother called for help? (Inferential)

answer: _____

5. What does the word call mean in this story? (Context clues)

answer: _____

From *Inside My Hat*, Ginn Reading Program, Level 4. (Lexington, MA.: Ginn and Co., 1982), pp. 6-9. Readability: 35 DRP Units. Reprinted with permission.

Appendix E
Where do Animals Live?
by Suzanne Higgins

You know that a home has a roof and walls. But a home is not just a roof and walls.

A home is a place to get out of the cold. It's a place to eat. It's a place to sleep at night.

Just like you, animals need homes, too.

You read about a worm who lived in an apple. An apple is not a real home for a worm. Now you will read about some real animal homes.

Have you ever seen a bird as she hopped on the ground? A bird may be looking for something to eat.

She may be looking for something for her nest.

A bird likes to live in a tree.

Sometimes, in the city, a bird will make her nest on the roof of a house.

Where does a turtle live?

You may have seen a turtle on the ground. Have you ever seen a turtle lying in the water?

A turtle can make his home on the ground and in the water.

1. Where do birds usually build their nests?

answer: _____

2. Why do birds sometimes hop along the ground?

answer: _____

3. The author gives 3 reasons why people need homes. What is the last reason given?

answer: _____

4. Why would a city bird build a nest on the roof of a house?

answer: _____

5. What does lying mean in this story?

answer: _____

Appendix F
MODIFIED INFORMAL READING INVENTORY
Teacher's Copy

Where do Animals Live?
by Suzanne Higgins

You know that a home has a roof and walls. But a home is not just a roof and walls.

A home is a place to get out of the cold. It's a place to eat. It's a place to sleep at night.

Just like you, animals need homes, too.

You read about a worm who lived in an apple. An apple is not a real home for a worm. Now you will read about some real animal homes.

Have you ever seen a bird as she hopped on the ground? A bird may be looking for something to eat.

She may be looking for something for her nest.

A bird likes to live in a tree.

Sometimes, in the city, a bird will make her nest on the roof of a house.

Where does a turtle live?

You may have seen a turtle on the ground. Have you ever seen a turtle lying in the water?

A turtle can make his home on the ground and in the water.

Needs help with:

Vowels _____

Diphthongs _____

Consonants _____

Blends _____

Digraphs _____

Sight Vocab. _____

Syllabication _____

Other _____

1. Where do birds usually build their nests? (Literal)
answer: _____
2. Why do birds sometimes hop along the ground? (Cause-effect)
answer: _____
3. The author gives 3 reasons why people need homes. What is the last reason given? (Sequential)
answer: _____
4. Why would a city bird build a nest on the roof of a house? (Inferential)
answer: _____
5. What does lying mean in this story? (Context clues)
answer: _____

From "Where Do Animals Live" by Suzanne Higgins from Across the Fence, Ginn Reading Program, Level 6. (Lexington, MA.: Ginn and Co., 1982), pp. 72-79.
Readability: 38 DRP Units. Reprinted with permission.

Appendix G

The Mysteries of Science by Jane Bade

Rainbows

A rainbow is a mystery of science.

Think about it. Where does a rainbow come from? Where does it go? When the sun shines through the rain, we see beautiful colors in the sky. Every rainbow has the same colors—purple, blue, green, yellow, orange, red. Where do the colors come from? Where do they go?

You can make a rainbow. You can make rainbow colors in your room. Put a pan of water in the sunlight. Shake the pan. Can you see the colors jump across the walls of the room?

1. Name 3 colors you might see in a rainbow.

answer: _____

2. What happens when the sun shines through the rain?

answer: _____

3. What is the first thing to do if you want to make a rainbow?

answer: _____

4. What does mystery mean in the first sentence?

answer: _____

5. How does this experiment help you solve the mystery of the rainbow?

answer: _____

Appendix H

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

The Mysteries of Science by Jane Bade

Rainbows

A rainbow is a mystery of science.

Think about it. Where does a rainbow come from? Where does it go? When the sun shines through the rain, we see beautiful colors in the sky. Every rainbow has the same colors—purple, blue, green, yellow, orange, red. Where do the colors come from? Where do they go?

You can make a rainbow. You can make rainbow colors in your room. Put a pan of water in the sunlight. Shake the pan. Can you see the colors jump across the walls of the room?

Needs help with:

Vowels _____
Diphthongs _____
Consonants _____
Blends _____
Digraphs _____
Sight Vocab. _____
Syllabication _____
Other _____

1. Name 3 colors you might see in a rainbow. (Literal)
answer: _____
2. What happens when the sun shines through the rain? (Cause-effect)
answer: _____
3. What is the first thing to do if you want to make a rainbow? (Sequential)
answer: _____
4. What does mystery mean in the first sentence? (Inferential)
answer: _____
5. How does this experiment help you solve the mystery of the rainbow? (Context clues)
answer: _____

Excerpt from "The Mysteries of Science" by Jane Bade, from Glad to Meet You, Ginn Reading Program, Level 7. (Lexington, MA.: Ginn and Co., 1982), pp. 135-136. Readability: 41 DRP Units. Reprinted with permission.

Appendix J

The First Balloon Flight in North America

By Edmund Lindop

Boom! A cannon thundered in the cold morning air.

Boom! A second cannon blast shook the bed on which Roger Wallace and his dog, Toby, were sleeping.

Roger awoke and his heart pounded with excitement. This was the day when a man would climb into a balloon and try to fly!

Other people had tried balloon flights in our country. They had all failed. Today, another person would try to soar high above the trees. His name was Jean Pierre Blanchard, and he had come all the way from France.

Tickets were sold for seats in the courtyard where Mr. Blanchard would begin his flight. The tickets cost five dollars each...a lot of money. But Roger just had to see Mr. Blanchard take off in his balloon! So Roger had spent long hours working for his friend, Mr. Bowen. By the day of the flight he had saved enough money.

Now, as he ran down the cobbled street, Roger thought of flying. What a thrill to go soaring up, up, up!

Roger soon saw Mr. Bowen in the crowd and waved to him. "Good Morning, sir," he called. "Is Mr. Blanchard ready?"

"He should be," Mr. Bowen answered. "I'm sure my friend came very early to get ready."

Roger's eyes were filled with excitement. "I wish I could go up with him."

The man thought for a while. He knew the boy wanted to fly. He smiled. "Mr. Blanchard's balloon can take only one person in the air, but what would you think if he took your dog?"

"Task Toby!"

"Yes," Mr. Bowen replied. "To tell you a secret, I think Mr. Blanchard would like some company."

Questions:

1. Who is Jean Pierre Blanchard? _____
2. What caused Roger's heart to start pounding? _____

3. Was Blanchard the first person to fly in a balloon? _____
4. Why do you think Blanchard would have liked some company? _____

5. What do you think a "courtyard" is? _____

Appendix K

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

THE FIRST BALLOON FLIGHT IN NORTH AMERICA
by Edmund Lindop

Boom! A cannon thundered in the cold morning air.
Boom! A second cannon blast shook the bed on which Roger Wallace and his dog, Toby, were sleeping.
Roger awoke and his heart pounded with excitement. This was the day when a man would climb into a balloon and try to fly!
Other people had tried balloon flights in our country. They had all failed. Today, another person would try to soar high above the trees. His name was Jean Pierre Blanchard, and he had come all the way from France.
Tickets were sold for seats in the courtyard where Mr. Blanchard would begin his flight. The tickets cost five dollars each. . . a lot of money. But Roger just had to see Mr. Blanchard Take off in his balloon! So Roger had spent long hours working for his friend, Mr. Bowen. By the day of the flight he had saved enough money.
Now, as he ran down the cobbled street, Roger thought of flying. What a thrill to go soaring up, up, up!
Roger soon saw Mr. Bowen in the crowd and waved to him. "Good Morning, sir," he called. "Is Mr. Blanchard ready?"
"He should be," Mr. Bowen answered. "I'm sure my friend came very early to get ready."
Roger's eyes were filled with excitement. "I wish I could go up with him."
The man thought for a while. He knew the boy wanted to fly. He smiled. "Mr. Blanchard's balloon can take only one person in the air, but what would you think if he took your dog?"
"Take Toby!"
"Yes," Mr. Bowen replied. "To tell you a secret, I think Mr. Blanchard would like some company."

Questions:

1. Who is John Pierre Blanchard?

answer: _____ (literal)

2. What caused Roger's heart to start pounding?

answer: _____ (cause-effect)

3. Was Blanchard the first person to fly in a balloon?

answer: _____ (sequential)

4. Why do you think Blanchard would have liked some company?

answer: _____ (inferential)

5. What do you think a courtyard is?

answer: _____ (context clues)

Needs help with:

Vowels _____

Diphthongs _____

Consonants _____

Blends _____

Digraphs _____

Sight vocab. _____

Syllabication _____

Other _____

From Mystery Sneakers, Ginn Reading Program, Level 9. (Lexington, MA.: Ginn and Co., 1982), pp. 122 and 125. Readability: 45 DRP Units.

Adapted from George Washington and the First balloon Flight by Edmund Lindop. (Chicago, IL.: Albert Whitman & Co.) Used by permission of the author.

Appendix L
Dead End Bluff

by Elizabeth Witheridge

Quig loved to fish where the small river cut its channel out into the big one. This evening his family was having a picnic with some friends. Quig caught several plump sunfish and thought of the night in June when he cast and came up with his dog, Storm, on his hook.

"Luckiest accident I ever had," Quig said, feeling around for the dog. Storm always tried to keep at a safe distance from his rod now, but he did enjoy being close to Quig.

Tommy, Quig's younger brother, was dredging along the edge of the river with a minnow net. He was collecting frogs. He kept the frogs in an old dishpan in the backyard. They were mostly little green speckled things, but Tommy hoped one day to catch the "big old bullfrog" that lived below Dead End Bluff. He made lots of trips to the bottom of the bluff in the daytime, but never saw the bullfrog. "Quig's right. I'll have to go at night, I guess," said Tommy. "That's when we always hear him. I guess I'll go tonight."

"Oh, no, you won't go down to Dead End tonight or any other night!" exclaimed his mother.

"Imagine going down there in the dark!" said Quig's friend Peggy.

Quig smiled to himself and thought that it would be just as easy for him to go down the bluff at night as it would in the daytime. Even though Quig was blind, he still had a sense of humor.

Questions:

1. What did Tommy hope to catch one day?

answer: _____

2. Why was it just as easy for Quig to go down to the bluff at night as in the daytime?

answer: _____

3. What did Tommy do with the frogs after he had caught them?

answer: _____

4. Was Peggy trying to help Quig, or was she just being thoughtless?

answer: _____

5. What was Tommy doing when he "was dredging along the edge of the river with a minnow net?"

answer: _____

Appendix M

MODIFIED INFORMAL READING INVENTORY

Teacher's Copy

DEAD END BLUFF

by Elizabeth Witheridge

Quig loved to fish where the small river cut its channel out into the big one. This evening his family was having a picnic with some friends. Quig caught several plump sunfish and thought of the night in June when he cast and came up with his dog, Storm, on his hook.

"Luckiest accident I ever had," Quig said, feeling around for the dog. Storm always tried to keep at a safe distance from his rod now, but he did enjoy being close to Quig.

Tommy, Quig's younger brother, was dredging along the edge of the river with a minnow net. He was collecting frogs. He kept the frogs in an old dishpan in the backyard. They were mostly little green speckled things, but Tommy hoped one day to catch the "big old bullfrog" that lived below Dead End Bluff. He made lots of trips to the bottom of the bluff in the daytime, but never saw the bullfrog. "Quig's right. I'll have to go at night, I guess," said Tommy. "That's when we always hear him. I guess I'll go tonight."

"Oh, no, you won't go down to Dead End tonight or any other night!" exclaimed his mother.

"Imagine going down there in the dark!" said Quig's friend Peggy.

Quig smiled to himself and thought that it would be just as easy for him to go down the bluff at night as it would in the daytime. Even though Quig was blind, he still had a sense of humor.

Questions:

1. What did Tommy hope to catch one day?

answer: _____ (literal)

2. Why was it just as easy for Quig to go down to the bluff at night as in the daytime?

answer: _____ (cause-effect)

3. What did Tommy do with the frogs after he had caught them?

answer: _____ (sequential)

4. Was Peggy trying to help Quig, or was she just being thoughtless?

answer: _____ inferential)

5. What was Tommy doing when he "was dredging along the edge of the river with a minnow net?"

answer: _____ (context clues)

From Barefoot Island, Ginn Reading Program, Level 11. (Lexington, MA.: Ginn and Co., 1982), pp. 11-12. Readability: 49 DRP Units.

Adapted from Dead End Bluff by Elizabeth Witheridge (New York: Atheneum). Reprinted with permission.

Appendix N

A Passage for Students with Every 8th Word Deleted

Once upon a time a boy had three goats. Every day the boy took the goats _____ a green hill to eat grass. One _____ the boy went to sleep while the _____ were eating grass. Then the goats got _____ the garden. The boy woke up and _____ the goats in the garden. He chased _____ goats. But he couldn't get them out _____ the garden. The boy sat down and _____ to cry. Soon a rabbit came along. _____ rabbit said, "Why are you crying?" The _____ said, "I'm crying because I can't get _____ goats out of the garden." The rabbit _____, "Don't cry. I can get them out _____ the garden." The rabbit chased the goats _____. But he couldn't get them out of the garden.

From "Daisy Days" by Joanna Cairns, et al, in Basics in Reading Series. (New York: Scott Foresman, 1978).

Appendix O

A Science Passage with Every 10th Word Deleted

Natural resources include many of the things around us that make our lives better and happier and upon which we depend for life itself. But the resources of our nation will not last _____ unless something is done to protect them. When the _____ moved across our land, these resources were plentiful. Natural _____ began to decrease mainly because people were careless and _____ them. Today many of our natural resources are vanishing _____ of neglect. Some species of wildlife, such as carrier _____, have already become extinct. Conservation is the wise use _____ natural resources. We must take care of our wildlife, _____ supplies, and even topsoil before they are gone forever. _____ must prevent pollution of our air and water. We _____ to learn to use each of our resources wisely _____ it is too late. We have two types of _____ resources. One is living resources such as forests and _____. Forests are valuable because they provide lumber and other _____ products. They are also valuable because they protect many _____ of wildlife and provide recreation for campers, fishermen and _____. The other popular type of resource is nonliving, such _____ coal, oil, and iron. Nonliving resources furnish power, keep _____ warm, provide raw materials for industry and other useful _____. Our air and water supplies are also among our _____ resources. To be healthy, we need clean air and _____ water supplies. But our cities and industries are constantly discharging impurities into rivers, lakes and the air.

Appendix P

INTEREST INVENTORY

Name _____ Date _____

1. My favorite sport is _____.
2. When I have free time, I _____.
3. My favorite television program is _____.
4. The day of the week I like most is _____ because _____.
5. Reading is _____.
6. I like to read stories about _____.
7. The subject in school I don't like is _____
because _____.
8. My hobbies are _____.
9. I am going to be a _____ when I grow up because _____.
10. If I had three wishes they would be
 - a. _____.
 - b. _____.
 - c. _____.

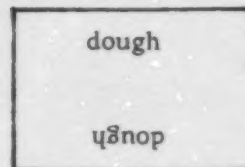
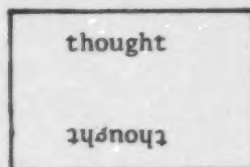
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Appendix Q

Grab

Materials: Index cards - 3" x 5" or smaller (Business or calling cards are a good size for the smaller children.)

1. Teacher and students identify a category of words. They can emanate from a story read, a content area, or a word analysis exercise, e.g.:
 - words having irregular elements, such as ough or ight.
 - words from Dolch Basic Sight Vocabulary list.
 - Words signifying emotion: excited, unhappy, loving, etc.
 - names of African nations (noted for phonic regularity): Chad, Dahomey, Togo, etc.
2. Develop a list of 16 words in one category: prepare 3 cards for each word, for a deck of 48 cards. Each word or name is written at both ends of the three cards.



3. Teach the players the rules, objectives and criteria for winning:
 - The objective is for a player to get all 3 cards of a particular word, which is a set.
 - The player with the most sets wins.
 - The game can be played as a series (e.g., 3 games) and each player's sets are added up. The player with the most sets in the series wins.

Rules:

- The dealer gives each player 5 cards.
- Remaining cards are placed in the middle.
- Players group cards by words.
- Player 1 turns to Player 2 and asks for a card to match one already in hand. ("Do you have unhappy?")
- Player 2 gives Player 1 the requested card (s), if in hand.
- If not, Player 2 says "I do not have unhappy; Grab!"
- Player 1 picks a card from the deck in the middle, and casts one off, as an unwanted card, face up.
- If Player 1 gets the card asked for from either Player 2 or the deck, a second turn is taken (repeating above steps); and a third, if requested card is acquired.
- Player 2 can pick up the cast-off card or turn to Player 3.
- Player 2 repeats steps with Player 3, and so on.
- As Players acquire a set, these cards are set down on the table and the Player takes 3 replacement cards from the deck.
- The game continues until the deck is exhausted.

Additional practice in test-taking strategies will be found in the curriculum bulletin, Test-Taking Skills.*

*Test-Taking Skills, Testing Unit and Office of Curriculum Development and Support (New York: Board of Education, 1981)

Appendix R
Enrichments and Enjoyments

Adventures on a Shoestring
Safaris in N.Y. City

Call Shoestring Safaris
(212) 265-2663

Bite-sized walking tours of Greenwich Village, Soho, Brooklyn Heights, Roosevelt Island, etc.

Alley Pond Environmental
Center

228-06 Northern Blvd.
Douglaston, NY 11363
(212) 229-4000

Walks, hands-on arts/science activities; varied topics. (Tidal marsh, bird life, woodlands, etc.)

Arthur Ross Pinetum in
Central Park

Central Park

Walking tours with children's tour guide available to help identify trees and collect leaves, pine needles, etc. for careful study.

Brooklyn Museum

Eastern Parkway, Brooklyn NY 11238
(212) 6318-5000

Gallery visits, In-Depth series program, On-Own visits, and more.

Cloisters, The
Metropolitan Museum of Art

Fort Tryon Park, NY 10040
(212) 923-3700

Programs for school groups about the lively Middle Ages; guided tours and more. In a beautiful setting atop Fort Tryon Park, overlooking the Hudson River.

Fire Department Museum

104 Duane Street, NY 10007
(212) 744-1000

Located in an old firehouse, featuring exhibits of firefighting from the early 1800's through today. Group tour and movie.

Firefighting Museum

59 Maiden Lane, NY 10038
(212) 530-6800

Equipment, costumes, engines, library, and extensive exhibits. Group tours.

Hayden Planetarium

Central Park West and 81st Street
New York 10024

Dramatic display of celestial bodies; varied shows.

High Rock Park
Conservation Center

200 Nevada Ave.
Staten Island, NY 10306
(212) 987-6233

Seventy-two acres of forested wilderness, including ponds, swamp, a garden for the blind. Guided tours and environmental programs.

Hudson River Museum, The

511 Warburton Ave., Yonkers NY 10701
(914) 963-4550

A community museum in two separate buildings--Victorian and Modern--with guided tours, planetarium show, enrichment activities.

Manhattan Laboratory Museum,
of G.A.M.E

314 W. 54th Street, NY 10019
(212) 765-5904

A hands-on experiential museum for children; with small group tours and activities.

Metropolitan Museum of Art

Fifth Ave. and 82nd Street NY 10028
(212) 879-5500

Gallery programs, art appreciation tours, and three million works of art in comprehensive collections.

N.Y. Botanical Garden

Bronx, NY 10458
(212) 933-9400

Living collections of plants; guided tours of the natural forest, herbarium, library; and 250 acres of land to explore.

N.Y. Jazz Museum

125 W. 55th Street, NY 10019
(212) 765-2150

Photos, posters, art work, memorabilia, and taped music; jazz films, jazz panorama, and materials to buy or borrow.

N.Y. Public Transit
Exhibit

Boerum Place and Schermerhorn St.
Brooklyn 11201 (212) 330-3060

Guided tours, movie and slide shows, trains of every major type, plus trolleys and "El" cars. On Saturday and Sunday, the Nostalgia Special train (a vintage car) makes a four-hour excursion to Rockaway Park.

Queens College Center for
Environmental Teaching

Caumsett State Park
Huntington, NY 11743
(212) 520-7240

Offers an outdoor laboratory with 1,600 acres of seashore, freshwater pond, salt marsh, meadows and woodlands. Resident naturalists lead small groups (15 or less) in a hands-on discovery approach to outdoor education. Plus materials, films, equipment for environmental studies. Overnight program also possible.

Richmondtown Restoration/
S.I. Historical Museum

444 Clarke Ave., Staten Island 10306
(212) 351-1611

Furniture, paintings, toys, library, village.

Sleepy Hollow Restoration

150 White Plains Rd.
Tarrytown, NY 10591
(914) 631-8200

Guided tours, hands-on activities, slide show, shadow puppets, textile workshop; at three separate facilities--Sunnyside, Philipsburg Manor, and Van Courtlandt Manor.

South Street Seaport

16 Fulton Street, NY 10038
(212) 349-4310

Ships, pier, buildings, streets, artifacts, of this historic seaport; with guided tours, workshops specialized shops include The Children's Store, Art Gallery, Book and Chart Store, etc.

Staten Island Children's
Museum

15 Beach Street
Staten Island, NY 10304
(212) 273-2060

Hands-on experiences in arts and sciences for children, includes tours.

Wave Hill Center for
Environmental Studies

675 W. 252nd Street, Bronx 10471
(212) 549-2055

Twenty-eight acres of gardens, lawns, woods, manor houses, and breathtaking views of the Hudson. Guided tours, library materials.

Appendix S

SURVEY OF PHONIC ELEMENTS

INITIAL CONSONANTS

Number your paper (or rexographed form) from 1-18. I will say some words. Think of the first consonant you hear in each word. Write just the first consonant on your paper. For example, if I say *Jan*, what will you write? If I say *march*?

Now we are ready to begin. Listen carefully. (Dictate words in sample below, using normal pronunciation.)

<i>Correct Response</i>	<i>Sample Word</i>	<i>Correct Response</i>	<i>Sample Word</i>
1. m	mean	10. v	voice
2. t	tail	11. j	juice
3. b	board	12. z	zip
4. f	fence	13. g	gate
5. w	wait	14. r	rose
6. h	hide	15. y	young
7. p	paint	16. l	late
8. s	sand	17. k	kite
9. d	desk	18. n	neat

FINAL CONSONANTS

Number your paper (or rexographed form) from 1-15. I will say some words. Think of the last letter you hear in each word. Write just the last letter you hear on your paper. For example, if I say *bus*, what will you write? If I say *pull*? *safe*? Now we are ready to begin. Listen carefully. (Dictate words in sample below using normal pronunciation.)

<i>Correct Response</i>	<i>Sample Word</i>	<i>Correct Response</i>	<i>Sample Word</i>
1. m	hum	9. j	judge
2. t	flat	10. z	size
3. b	rub	11. g	beg
4. f	self	12. r	hear
5. p	drop	13. l	wheel
6. s	case	14. k	oak
7. d	add	15. n	chain
8. v	dove		

CONSONANT BLENDS

Number your paper (or rexographed form) from 1-19. I will say some words. Think of the first two letters you hear in each word. Write just the first two letters on your paper. For example, if I say *ship*, what will you write? If I say *that*?

<i>Correct Response</i>	<i>Sample Word</i>	<i>Response Correct</i>	<i>Sample Word</i>
1. bl	blade	11. gr	grape
2. cl	clean	12. pr	prince
3. fl	flag	13. tr	trail
4. gl	glove	14. sc (sk)	scarce
5. pl	please	15. sm	smart
6. sl	slam	16. sn	sneeze
7. br	bread	17. sp	spine
8. cr	cream	18. st	still
9. dr	drape	19. sw	swell
10. fr	free		

VOWEL SOUNDS

Number your paper (or rexographed form) from 1-10. I will say some words. Listen for the vowel sound. Write the vowel you hear and *short* or *long* depending on the vowel. For example, if I say *hill*? (short *i*) If I say *seem*? (long *e*). Now we are ready to begin. Listen carefully. (Dictate words in sample, using normal pronunciation.)

<i>Correct Response</i>	<i>Sample Word</i>	<i>Correct Response</i>	<i>Sample Word</i>
1. short <i>i</i>	kick	6. short <i>o</i>	pop
2. long <i>e</i>	steel	7. short <i>u</i>	stuck
3. short <i>a</i>	camp	8. long <i>i</i>	dime
4. long <i>o</i>	goal	9. short <i>e</i>	step
5. long <i>a</i>	rake	10. long <i>u</i>	cute

The teacher will review all students' papers to identify those phonic elements most frequently missed by the group as a whole.

Appendix T

SURVEY OF STRUCTURAL ELEMENTS

Part I

On your paper list letters A through L. When I say a word, write the number of syllables you hear next to the right letter. (Practice with samples below before testing begins.)

Sample A: because
"How many syllables (or parts) do you hear in because? That's right, there are two syllables: be'cause. Write the number '2' next to letter A."

Sample B: general
"How many syllables do you hear in general? That's right, there are three syllables: gen er al. Write the number '3' next to letter B."

Be sure students understand the process to be followed, before proceeding. Each word below will be presented in these steps:

- teacher says the word slowly
- teacher asks "How many syllables do you hear in _____?"
- "Write the number of syllables you hear next to letter _____."

- C. nothing
- D. American
- E. head
- F. until
- G. between
- H. unhappy
- I. look
- J. going
- K. number
- L. himself

Part II

Now I am going to say some words and I want you to write the first syllable you hear in the word. For example, if I say "unhappy" what will you write? That's right, the first syllable in "unhappy" is "un." Number your papers from 1 to 5 and listen carefully. Remember, you will only write the first syllable of the word I say.

1. today
2. until
3. public
4. disagree
5. repeat

Now I am going to say some other words and I want you to write the last syllable you hear. For example, if I say "apartment," what will you write? That's right the last syllable in "apartment" is "ment." Number your paper from 1 to 5 and listen carefully. Remember, you only have to write the last syllable of the word I say

1. eating
2. teacher
3. only
4. counted
5. helpful

The teacher will later review all papers to identify those structural elements most frequently missed by the group as a whole.

School _____
Class _____
Teacher _____
Supervisor _____

Appendix U
Class Profile
Promotional Policy Classes

Students					Needs Help in		Interest /	Books Read	Teacher's Notes
	CAT	DRP	Reg. Rm.	Grp (A or B)	Word Anal.	Sight Vocab.	Career Goals		
1.									
2.									
3.									
4.									
5.									
6.									
7.									
8.									
9.									

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

Appendix V

Observer and Self-Evaluative Checklist

School _____

District _____

Teacher _____

Grade _____

1. Yes 2. Needs to be expanded. 3. Needs to be added.

Date: _____

1. Is the real language of students used as part of the classroom itself--through dictated and written stories, books, charts, posters, murals, displays?
2. Do students have opportunities to speak freely when sharing their ideas and feelings in a group?
3. Is there time and space for students to express themselves through expressive media (painting, music, dramatization, puppetry, etc.)?
4. Is there visible evidence of vocabulary development going on in the classroom (Word Wall, children's own dictionaries and thesauruses, new work charts, etc.)?
5. Do students dictate and/or write and illustrate books that are shared by classmates?
6. Are students helped to respond to non-alphabetic symbols, such as those in maps, numerals, clocks, graphs, calendars?
7. Is vocabulary being extended through teacher modelling, direct instruction, and other techniques?
8. Is there emphasis on developing sight vocabulary of words of highest frequency?
9. Does the teacher read to and with students from the wealth of appropriate literature (selecting from a variety of genres--from the classics through current literature)?
10. Are there many types of books available for browsing and reading (for recreation, information, reading skill development and from students' own publications)?
11. Are students being given opportunities to research topics of interest to them, and to relate their findings to their personal questions and observations? Is this then related to their writing?

[illegible]

- | | 1 | 2 | 3 |
|---|---|---|---|
| 12. Do students produce original manuscripts of poems and stories (narrative, persuasive, other) that are useful in their classroom and in the school itself? | | | |
| 13. Is proofreading taught at all grade levels in connection with students' own writing? | | | |
| 14. Does motivation for writing include classroom publications (magazine, newspaper), students' own books, collaborative stories and poems? | | | |
| 15. Does the teacher work individually with students in editing and improving a piece of their writing? | | | |
| 16. Does the teacher work with groups and individuals in improving decoding skills and comprehension? | | | |
| 17. Are there centers of interest in the classroom (Reading/Research Center; Viewing/Listening Center; Writing/Publishing Center; A Quiet Place to Be)? Are these kept current and do they reflect students' needs? | | | |
| 18. Does the teacher read and write along with the students wherever appropriate? | | | |
12. Do students produce original manuscripts of poems and stories (narrative, persuasive, other) that are useful in their classroom and in the school itself?
 13. Is proofreading taught at all grade levels in connection with students' own writing?
 14. Does motivation for writing include classroom publications (magazine, newspaper), students' own books, collaborative stories and poems?
 15. Does the teacher work individually with students in editing and improving a piece of their writing?
 16. Does the teacher work with groups and individuals in improving decoding skills and comprehension?
 17. Are there centers of interest in the classroom (Reading/Research Center; Viewing/Listening Center; Writing/Publishing Center; A Quiet Place to Be)? Are these kept current and do they reflect students' needs?
 18. Does the teacher read and write along with the students wherever appropriate?

*Adapted from: Roach Van Allen, Language Experiences in Communication (Boston: Houghton Mifflin Company, 1976).

Teacher Evaluation

Dear Teacher,

This handbook has been prepared in support of your efforts toward upgrading reading achievement among GATES students during the 1983-84 school year program.

Our intention has been to provide a framework within which you can implement an effective remedial program. We have tried to make such a frame compatible with a total instructional program.

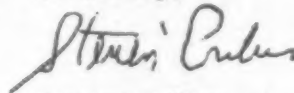
Whenever possible, we have included actual testing and teaching materials for your use.

We need to develop and refine our efforts if we are to realize the expectations of Promotional Policy, namely, student progress. We hope this handbook has been helpful to you. Your comments will be helpful to us.

Please complete the following Review during the tenth week of the program, and return it to this office.

We wish you and your students a successful year and thank you for your continued cooperation.

Sincerely,



Steven Tribus
Director (Interim Acting)
Communication Arts Unit

COMMUNICATION ARTS UNIT - OFFICE OF CURRICULUM DEVELOPMENT AND SUPPORT
DIVISION OF CURRICULUM AND INSTRUCTION
131 LIVINGSTON STREET, BROOKLYN, NY 11201

TEACHER EVALUATION OF HANDBOOK

	Useful	Needs Amplification (Be Specific)	Not Useful (Give Reasons)
PART I:			
General Outline			
Writing			
Newspaper			
Reading Literature			
Assessment			
Content Reading			
Teaching Techniques			
SSR			
Homework			
Test-Taking Skills			

PART II - Lessons - Unit I

Unit II
Unit III
Unit IV
Unit V

APPENDICES

Additional Comments/Suggestions:

(If you have any original materials you feel will be appropriate for future editions, please submit them with this form. Credit will be given for anything used.)

Name (optional)
School